DESCRIPTIVE AND HISTORICAL

CATALOGUE

OF THE

PICTURES

London — IN

THE NATIONAL GALLERY:

WITH

Biographical Notices of the Painters.

FOREIGN SCHOOLS.

By Authority.

SEVENTY-SEVENTH EDITION.

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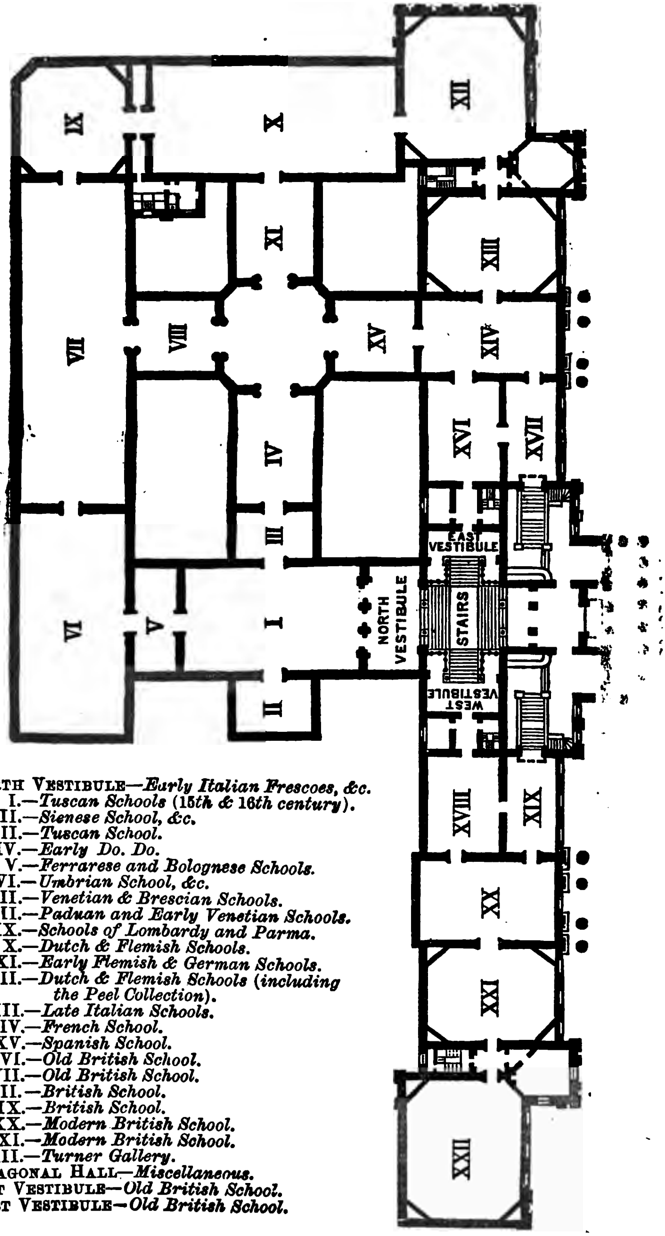
NOTICE.

THE National Gallery is open to the public *free* on Mondays, Tuesdays, Wednesdays, and Saturdays throughout the year during the following hours :—

January	From 10 A.M. until 4 P.M.
February, March	From 10 A.M. until 5 P.M.
April	From 10 A.M. until 6 P.M.
May, June, July, August	From 10 A.M. until 7 P.M.
September	From 10 A.M. until 6 P.M.
October, November, December	From 10 A.M. until dusk.

The Gallery is open to Students on Thursdays and Fridays during the above-mentioned months from 10 A.M. to 5 P.M. in summer and 4 P.M. in winter, and to the public on the same days after 11 o'clock A.M. and up to the same hours by payment of sixpence.

A 83391. 4000.—10/94. Wt. 10265.



NORTH VESTIBULE—*Early Italian Frescoes, &c.*
I.—*Tuscan Schools* (*15th & 16th century*).
II.—*Sienese School, &c.*
III.—*Tuscan School.*
IV.—*Early Do. Do.*
V.—*Ferrarese and Bolognese Schools.*
VI.—*Umbrian School, &c.*
VII.—*Venetian & Brescian Schools.*
VIII.—*Paduan and Early Venetian Schools.*
IX.—*Schools of Lombardy and Parma.*
X.—*Dutch & Flemish Schools.*
XI.—*Early Flemish & German Schools.*
XII.—*Dutch & Flemish Schools* (*including the Peel Collection*).
XIII.—*Late Italian Schools.*
XIV.—*French School.*
XV.—*Spanish School.*
XVI.—*Old British School.*
XVII.—*Old British School.*
XVIII.—*British School.*
XIX.—*British School.*
XX.—*Modern British School.*
XXI.—*Modern British School.*
XXII.—*Turner Gallery.*
OCTAGONAL HALL—*Miscellaneous.*
EAST VESTIBULE—*Old British School.*
WEST VESTIBULE—*Old British School.*

PLAN OF THE NATIONAL GALLERY.

THE
NATIONAL GALLERY.

The British National Gallery of Pictures was founded in 1824, during the administration of the Earl of Liverpool, by the purchase of the collection of the late John Julius Angerstein, Esq., which thus formed the nucleus of the present national collection.

The establishment of a National Gallery had long been desired, and His Majesty George IV. is said to have been the first * to suggest the propriety of purchasing the Angerstein collection. Sir George Beaumont, also, and the late Lord Dover, then the Hon. George Agar Ellis, took an active part towards the accomplishment of this object. Lord Dover first brought the subject before Parliament in 1823;† and Sir George Beaumont was so desirous to see a National Gallery established, that he offered to give his own pictures to the nation as soon as the Government should allot a proper place for their reception.

The Angerstein collection, consisting of thirty-eight pictures, was accordingly secured to the nation, and a grant of Parliament of 60,000*l.*, proposed by Government, was voted April 2, 1824, to defray the charge of purchase and the expense incidental to the preservation and public exhibition of the collection for that year—57,000*l.* for the pictures, and 3,000*l.* for the incidental expenses.§

* Hansard, *Parliamentary Debates*, speech of Sir C. Long, April 2, 1824.

† Hansard, *Parliamentary Debates*, July 1, 1823; Cunningham, *Lives of the most Eminent British Painters, &c.;* Sir George Beaumont, vol. vi.

‡ The entire collection was not included in the Government purchase; a few pictures were excepted. See the *Catalogue of the Pictures of J. J. Angerstein, Esq., with Historical and Biographical Notices*, by John Young, fol. 1823, which contains etchings of all the pictures.

§ Hansard, *Parliamentary Debates*, April 2, 1824; and the *Report from the Select Committee on National Monuments and Works of Art, with the Minutes of Evidence and Appendix*, 1841. Appendix.

A National Gallery was thus established. It was opened to the public, in the house of Mr. Angerstein, in Pall Mall, May 10, 1824.

In 1826, pending the erection of a suitable building, Sir George Beaumont, following out his promise, made over to the Trustees of the British Museum in trust for the National Gallery, sixteen valuable works by old masters; and in 1831 the Rev. William Holwell-Carr bequeathed thirty-five pictures by a similar arrangement. The last extensive bequest in the department of the "Foreign Schools" was that of Mr. Wynn Ellis, in 1876, comprising ninety-four pictures. Other donations and bequests of great value, though numerically less important than those above noted, have from time to time augmented the treasures of the collection.* In the department of the "British and Modern Schools" the largest additions as yet made to the Gallery by private munificence are the gift of Mr. Robert Vernon, in 1847, consisting of one hundred and fifty-seven pictures, and the Bequest of Joseph Mallord William Turner, R.A., in 1856, embracing a hundred and five works in oil and an immense number in water-colours and pencil by his own hand. Special mention may also be made of those works by John Constable, R.A., which have been presented, or bequeathed, by the family of the painter; as well as one splendid example presented by Mr. Henry Vaughan.†

The resources of the Gallery have been increased by the following pecuniary bequests for the purchase of pictures:—

			£
In 1864	from	Mr. Thomas Denison Lewis -	10,000
,, 1878	,,	Mr. Richard Charles Wheeler -	2,612
,, 1881	,,	Mr. Francis Clarke - - -	23,104
,, 1885	,,	Mr. John Lucas Walker - -	10,000‡

* See the tabular list of donations and bequests appended to this catalogue.

† See the tabular list of donations and bequests appended to the catalogue of the British and Modern Schools.

‡ By the conditions of the Lewis and the Clarke bequests the interest only of the invested capital can be used.

In 1890, Messrs. N. M. Rothschild and Sons, Sir Edward Guinness, Bart. (now Lord Iveagh), and Mr. Charles Cotes, each contributed 10,000*l.* towards the purchase of three pictures from the Longford Castle collection.

Without a continuance of State support, however, the National Gallery would have remained deficient as a representative collection, and wanting in some of its most important contents. Between 1825, after the purchase of the Angerstein pictures, and 1855, a series of chosen works were added to the Gallery by means of special grants from the Government. In the latter year the establishment was reconstituted by a Treasury Minute, and a Board of Management was appointed consisting of a limited number of Trustees and a responsible Director. To this Board was entrusted the control of a subsidy to be annually voted by Parliament for the purchase of pictures. Under this system, and with such means at hand, the National Gallery has gradually taken its place abreast of the great continental institutions of its class. In more than one instance, however, where the regular annual grant would not have sufficed for the purchase *en bloc* of some important collection, or of some picture of especial value, the Government has itself stepped in, and recommended to Parliament an advance in aid. Such happened in the case of the Peel Collection, in 1871, and in 1885, when the "Ansidei Raphael" and the equestrian portrait of Charles I. by Van Dyck were acquired for the Gallery, and again in 1890, when the Longford Castle Pictures were purchased.*

The entire Collection now consists of more than 1,414 pictures, of which about 180 are on loan to other Departments and to provincial institutions, while over 1,194 are exhibited at the National Gallery.

The original portion of the present building facing Trafalgar Square was erected at the national expense, after a design by

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* Tabular lists of all purchases made for the collection, whether in the department of the foreign or in that of the British Schools, will be found appended to the respective catalogues of those schools.

William Wilkins, R.A., architect, and was originally intended to accommodate both the National Gallery and the Royal Academy. It was commenced in 1832, and the east wing dedicated to the former institution was opened to the public April 9, 1838. In 1869, on the removal of the Royal Academy to Burlington House, the entire building, as it then stood, was given up to the National Gallery, but was already insufficient for the lodgment of the increased Collection. In the year 1876 the new wing, erected from a design by the late Mr. E. M. Barry, R.A., was added, and the Vernon Collection, which had been temporarily exhibited at the South Kensington Museum, was removed to this Gallery.

In 1885–87 the Gallery was still further enlarged by the addition of a new staircase directly accessible from the grand portico, and terminating in three vestibules, of which the central one opens into the first of two large and three smaller new rooms communicating with those of Mr. Barry's wing. In the substructure, on the groundfloor level, were provided two large studios or repairing rooms, and several smaller apartments together with store rooms and other offices.

These last alterations were executed by Her Majesty's Office of Works, under the superintendence of Mr. J. Taylor of that Department.

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TO THE NAMES OF THE MASTERS OF THE PICTURES IN THE NATIONAL GALLERY, FOREIGN SCHOOLS

ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

INDEX TO NAMES OF MASTERS.

THE SCHOOLS OF PAINTING.

THE word "School" has various significations with writers on art: in its general and widest sense it denotes all the painters of a given country, without special reference to time or sub-divisions of style; as, the Italian School. In a more restricted sense, it refers to the characteristic style which may distinguish the painters of a particular locality or period; as, the Bolognese School. In its most limited sense, it signifies the distinctive style of a particular master; as the School of Raphael; whence it is also applied to the scholars or imitators of an individual, who are said to be *of the School* of such master.

In the following table, the word is used in its wider senses. With regard to the chronology there observed, it must be apparent that it is impossible to fix with precision the commencement of any School. There are isolated facts of very remote dates, connected with the history of painting in many countries, but such facts cannot be assumed to indicate the existence of a class of painters having a more or less common and definite style. It is only when such a class exists that a school can be said to be established; and when there is evidence of the practice of painting in a more limited degree, yet tending to such development, the School may be said to have commenced.

LIST OF PAINTERS,

ARRANGED ACCORDING TO SCHOOLS AND CHRONOLOGICALLY.

SCHOOLS OF TUSCANY.

Margaritone of Arezzo	1216–1293
Cimabue, Giovanni	1240?–1302?
Giotto	1266?–1336
Gaddì, Taddeo	1300?–*living* 1366
Orcagna, Andrea di Cione, called	1308?–1368
Landini (**JACOPO di CASENTINO**)	1310?–1390?
Justus of Padua	13..?–1400
Spinello Aretino	1333?–1410
Angelico, Fra Giovanni, da Fiesole	1387–1455
Andrea dal **Castagno**	1390?–1457
Uccello, Paolo	1397–1475
Domenico Veneziano	14..–1461
Lippi, FRA FILIPPO	1406?–1469
Gozzoli. Benozzo	1420–1498
Pesellino, Francesco	1422–1457
Pollaiuolo, Antonio	1429?–1498
Rosselli, Cosimo	1439–1507
Filipepi, Alessandro (**SANDRO BOTTICELLI**)	1447–1510
Ghirlandaio, Domenico del	1449–1494
Vinci, Leonardo da	1452–1519
Lippi, Filippino	1457?–1504
Credi, Lorenzo di	1459–1537
Piero di Cosimo	1462–1521?
Albertinelli, Mariotto	1474–1515

Buonarroti, MICHELANGELO	1475–1564
Bigio, Francia	1482–1525
Ghirlandaio, Ridolfo del	1483–1561
Sarto, Andrea del (**Andrea** d'Agnolo,	1486–1531
Pontormo, Jacopo (Carucci) da	1494–1557
Bronzino, (Angelo di Cosimo, called)	1502–1572
Rossi, Francesco de' (de' **SALVIATI**)	1510–1563
Venusti, Marcello	15..?–15..?
Empoli, Jacopo da	1554?–1640
Allori, Cristofano	1577–1621
Dolci, Carlo	1616–1686

SIENESE SCHOOL.

Duccio di Buoninsegna	*about* 1260–*living* 1339
Segna di Buonaventura	*recorded* 1305 to 1326
Lorenzetti, Pietro	12..–1348 ?
Lorenzetti, Ambrogio	12..–*living* 1345
Ugolino da Siena	....–1339 ?
Niccolò di Buonaccorso	....–1388
Matteo di Giovanni	1435?–1495
Fungai, Bernardino	....?–1516
Benvenuto da **Siena**	1436–1518 ?
Girolamo del Pacchia	1477–15..
Peruzzi, Baldassare	1481–1536

UMBRIAN AND ROMAGNOLE SCHOOLS.

Francesca, Piero della	1415?–1492
Lorenzo da San Severino, *painting* in the early part of the 15th century.	
Niccolò da Fuligno (falsely **ALUNNO**)	1430?–1492
Fiorenzo di Lorenzo	1430?–15..

Melozzo da **Forlì** - - - - - - - - 1438–1494
Santi, Giovanni - - - - - - - - - - - 14..–1494
Signorelli, Luca of Cortona - - - - - - - - 1441?–1523
Vannucci, Pietro (il **PERUGINO**) - - - - 1446–1523
Manni, Giannicola - - - - - - - - ....–1544
Pinturicchio, Bernardino Betto, il - - - - 1454–1513
Palmezzano, Marco - - - - - - 1456?–*living* 1537
Andrea di Luigi ("L'ingegno") - - - - *painting* 1484
Lo Spagna, Giovanni, di Pietro, called - - 14..–*after* 1530
Sanzio, Raffaello (**RAPHAEL** of Urbino) - - 1483–1520
Ubertini, Francesco (Il Bachiacca) - - - - 1494–1557
Zaganelli, Bernardino (of and called **COTIGNOLA**), early 16th century.

SCHOOLS OF LOMBARDY AND THE EMILIA.

(MILANESE AND PIEDMONTESE.)

Foppa, Vincenzo - - - - - - - - 14..–1492
Solario, Andrea - - - - - - - 1460?–*after* 1515
Borgognone, Ambrogio da Fossano, il - - - 1455?–1523
Macrino D'Alba - - - - - - - - 14..?–15..?
Beltraffio (or **Boltraffio**), Giov. Antonio - - 1467–1516
Marco da **Oggionno** - - - - - - - - 1470?–1540?
Luini, Bernardino - - - - - *about* 1475–*after* 1533
Bazzi, Giovanni Antonio (il **SODOMA**) - - - 1477–1549
Giovenone, Girolamo - - - - - 14..?–15..?
Lanini, Bernardino - - - - - - - 1508?–1578?

(CREMONA.)

Tacconi, Francesco - - - - - - 14..?–*living* 1490
Melone, Altobello - - - - 14..–*painting in and after* 1518
Boccaccino, Boccaccio - - - - - *painting* 1496–1518

(LODI.)

Piazza, Martino - - - - - - 14..–*after* 1526

(PARMA AND MODENA.)

Mazzola, Filippo - - - - - - - 14..?–1505
Lodovico da Parma - - - - - - 14..–15..
Allegri, Antonio (da **CORREGGIO**) - - - 1494–1534
Parmigiano, Francesco Mazzola, il - - - 1503–1540

SCHOOLS OF VENICE AND THE VENETIAN TERRITORIES.

Vivarini, Antonio (of Murano) - - *painting* 1440–1464
Vivarini, Bartolommeo (of Murano) - *painting* 1450–1498–9
Bellini, Gentile - - - - - - 1426–7?–1507
Bellini, Giovanni - - - - - - - - 1428?–1516
Crivelli, Carlo - - - - *painting* 1468–*after* 1494
Antonello da Messina - - - - - - 1444?–1493?
Carpaccio, Vittore - - - - - *painting* 1479–1522
Basaiti, Marco - - - *painting before* 1500–*after* 1521
Montagna, Bartolommeo (of Brescia and Vicenza), *about* 1450–1523
Cariani, Giovanni de' Busi - - - - - 1480?–1541
Cima, Giovanni Battista - - - *painting* 1489–1517
Mocetto, Girolamo - - - - *painting* 1490–1514
Marziale, Marco - - - - *painting* 1492–*after* 1507
Bissolo, Francesco - - - - *painting* 1492–*after* 1530
Previtali, Andrea (of Bergamo) - - *painting* 14..–1528
Cordelle Agii, Andrea - - - - - - 14..?–15..?
Bonifazio Veronese - - - - - - ....–1540
Martino da Udine (**PELLEGRINO da SAN DANIELE**) - - - - - - *before* 1470–1547
Barbarelli, Giorgio (**GIORGIONE**) - - *before* 1477–1511
Vecellio, Tiziano (**TITIAN**) - - - - - - 1477–1576
Savoldo, Giov. Girolamo (of Brescia) - - 1480?–*after* 1548
Palma, Jacopo - - - - - - - - 1480?–1528
Lotto, Lorenzo (of Treviso) - - - - 1480?–*about* 1555
Luciani, Sebastiano (**SEBAST. del PIOMBO**) - 1485?–1547

Romanino, Girolamo, of Brescia	1487?–*in or about* 1566
Veneziano, Bartolommeo	*painting* 1505–1530
Girolamo da Treviso	1497–1544
Bonvicino, Alessandro (**MORETTO**)	1498–1555
Girolamo da Santa Croce	*painting* 1520–1549
Licinio, Bernardino	*painting between* 1524–1541
Bordone, Paris (of Treviso)	1500–1570
Moroni, Giambattista (of Bergamo)	15..?–1578
Ponte, Jacopo da (**JACOPO BASSANO**)	1510–1592
Robusti, Jacopo (il **TINTORETTO**)	1518–1594
Caliari, Paolo (**PAOLO VERONESE**)	1528–1588
Varotari, Alessandro (il **PADOVANINO**)	1590–1650
Ricci, Sebastiano (of Belluno)	1659–60–1734
Tiepolo, Giovanni Battista	1692–1769
Canale, Antonio (il **CANALETTO**)	1697–1768
Longhi, Pietro	1702–1762
Guardi, Francesco	1712–1793
Zais, Giuseppe	17..?–1784

PADUA (Venetia).

Schiavone, Gregorio	14..–....?
Mantegna, Andrea	1431–1506
Zoppo, Marco (of Bologna), see Bolognese School,	*painting* 1471–1498
Mantegna, Francesco	1470?–*living* 1517

VERONA (Venetia).

Pisano, Vittore (**PISANELLO**)	1380–1451 or 2
Morone, Domenico	1442–15..
Liberale da Verona	1451–1535
Bonsignori, Francesco	1455–1519

Giolfino, Niccolò - - - - - *painting* 1486 to 1518
Morone, Francesco - - - - - - - 1473–1529
Girolamo dai Libri - - - - - - - 1474–1556
Morando, Paolo (il **CAVAZZOLA**) - - - 1486–1522
Michele da Verona - - - - - *painting* –1500
Caliari, Paolo (see also Schools of Venice) - - 1528–1588

FERRARESE SCHOOL.

Tura, Cosimo (or **Cosmè**) - - - - - 1420 ?–1495
Cossa, Francesco del - - - - 14. .–*between* 1480–85
Bono da Ferrara - - - - - - *painting* 1461
Oriolo, Giovanni - - - - - - - *living* 1461
Roberti, Ercole de' - - - - - - 1450 ?–1496
Costa, Lorenzo - - - - - - - 1460 ?–1535
Grandi, Ercole di Giulio Cesare - - - - 1460 ?–1531
Dosso Dossi (Giovanni) - - - - - - - 1479 ?–1542
Mazzolino, Ludovico - - - - - - 1480 ?–1528 ?
Tisio, Benvenuto (il **GAROFALO**) - - - - 1481–1559
L'Ortolano - - - - - - - 14. .–*about* 1525

BOLOGNESE SCHOOL.

Lippo di **Dalmasio** - - - - - *painting* 1376–1410
Zoppo, Marco (see Paduan School) - - *painting* 1471–1498
Raibolini, Francesco (il **FRANCIA**) - - - 1450–1517
Carracci, Ludovico - - - - - - - 1555–1619
Carracci, Agostino - - - - - - - 1557–1602
Carracci, Annibale - - - - - - - 1560–1609
Reni, Guido - - - - - - - - 1575–1642

Zampieri, Domenico (il **DOMENICHINO**)	- -	1581–1641
Barbieri, Giov. Francesco (il **GUERCINO**)	- -	1591–1666
Mola, Pier Francesco	- - - - - -	1612–1668
Bibiena, Ferdinando	- - - - - -	1657–1743

ROMAN AND NEAPOLITAN SCHOOL.

Pippi, Giulio (**GIULIO ROMANO**)	- - -	1492–1546
Rinaldo Mantovano	- - - - *painting*	1525–15..
Barocci, Federigo	- - - - - - - -	1528–1612
Amerighi, Michelangelo	- - - - -	1569–1609
Ribera, Giuseppe (lo **SPAGNOLETTO**); see also Spanish School	- - - - - - -	1588–1656
Salvi, Giov. Battista (**SASSOFERRATO**)	- -	1605–1685
Rosa, Salvatore (of Naples)	- - - - -	1615–1673
Cavallino, Bernardo (of Naples)	- - - -	1622–1654
Maratti (or **Maratta**), Carlo	- - - - -	1625–1713
Panini, Giovanni Antonio	- - - - -	1695–1768

SPANISH SCHOOL.

Campaña, Pedro	- - - - - - -	1503–1570
Theotocopuli, Domenico (el **GRIEGO**, il **GRECO**)	-	1548–1625
Morales, Luis de	- - - - - - -	....–1586
Ribera, Josef de (see also Roman School)	- -	1588–1656
Zurbaran, Francisco	- - - - - -	1598–1662
Velazquez, Don Diego de Silva y	- - - -	1599–1660
Mazo, Juan Bautista Martinez del	- - -	....–1667
Murillo, Bartolomé Estéban	- - - - -	1618–1682
Valdes Leal, Juan de	- - - - - -	1630–1691

DUTCH SCHOOLS.

Ravesteijn, Jan Anthonisz - - - - - - 1572–1657
Savery, Roelandt - - - - - - - - 1576–1639
Hals, Frans - - - - - - - - 1580 *or* 81–1666
Vliet, Willem van der - - - - - - - 1584–1642
Avercamp, Hendrik - - - - - - 1585–*after* 1663
Poelenburgh, Cornelis van - - - - - - 1586–1667
Hals, Dirk - - - - - - - - - - ....–1656
Janssens van Ceulen, Cornelis - - - - - 1594–1664?
Keyser, Thomas de - - - - - - - 1595?–1667
Goyen, Jan Josefsz van - - - - - - 1596–1656
Potter, Pieter - - - - - - - - - 1597–1652
Pot, Hendrik - - - - - - - *living* 1600–1656
Roghman, Roeland - - - - - - 1597 *living* 1686
Duyster, Willem Cornelisz - - - - - - 1599–1635
Breenbergh, Bartholomeus - - - - - 1599 *before* 1659
Wynants, Jan - - - - - - *painting* 1641–1679
Ruysdael, Salomon van - - - - - - 1600?–1670
Neer, Aart van der - - - - - - - - 1603–1677
Bylert, Jan van - - - - - - - - 1603–1671
Rembrandt van Rÿn - - - - - - - 1606–1669
Witte, Emanuel de - - - - - - - - 1607–1692
Donck, G. - - - - - - - - - - *living* 1636
Lievens, Jan - - - - - - - - - 1607–1674
Delen, Dirck van - - - - - - - - 1607?–1673?
Steenwyck, Herman - - - - - - - 16..?–16..?
Molenaer, Jan Miense - - - - - - *before* 1610–1668
Ostade, Adriaan Jansz van - - - - - - 1610–1685
Wet, J. de - - - - - - - - - *painting* 1635
Both, Jan - - - - - - - - - - 1610?–1652
Poorter, Willem de - - - - - - 16..? *living* 1645
Sorgh, Hendrik - - - - - - - - - 1611–1669?
Helst, Bartholomeus van der - - - - 1611 *or* 12–1670
Dou, Gerard - - - - - - - - - - 1613–1675
Herp, Guilliam or Willem van - - - - - 1614–1677

Bol, Ferdinand	1616–1680
Terborch, Gerard (or Terburg)	1617?–1681
Lely, Sir Peter (see German Schools)	1618–1680
Looten, Jan	1618?–1681
Koninck, Philips de	1619–1688
Wils, Jan	16..?–*before* 1670
Fabritius, Bernhard	*painting* 1650–1672
Pape, Abraham de	....–1666
Wouwerman, Philips	1619–1668
Decker, Cornelis G.	....?–1678
Berchem, Nicolas	1620–1683
Cuyp, Aelbert	1620–1691
Victors, Jan	1620–*living* 1672
Poel, Egbert van der	1621–1664
Weenix, Jan Baptist	1621–1660
Ostade, Isaak van	1621–1649
Lundens, Gerrit	1622–*living* 1677
Velde, Jan Jansz van de	1622–....
Beerstraaten, Jan Abrahamsz	1622–1666
Jardin, Karel du	1622–1678
Lingelbach, Johann or Jan	1623–1674
Potter, Paulus	1625–1654
Brekelenkam, Quiryn van	*between* 1625–30–1668
Steen, Jan	1626?–1679
Ruisdael, Jacob van	1628 *or* 9–1682
Hackaert, Jan	1629–1696?
Wouwerman, Jan	1629–1666
Metsu, Gabriel	1630–1667
Cappelle, Jan van de	*painting from* 1650 *to* 1680
Walscappelle, Jan	*painting before* 1667 *until* 1717–18
Hooch (Hoogh), Pieter de	1630–*after* 1677
Storck, Abraham	1630?–1710
Bakhuizen, Ludolf	1631–1708
Vermeer, Jan (or Van der Meer of Delft)	1632–1675
Maes (Maas), Nicolas	1632–1693

Velde, Willem van de	1633–1707
Moucheron, Frédéric de	1633 *or* 4–1686
Mieris, Frans van	1635–1681
Velde, Adriaen van de	1635 *or* 6–1672
Hondecoeter, Melchior de	1636–1695
Heyden, Jan van der	1637–1712
Berck-Heyde, Gerrit Adriaensz	1638–1698
Hobbema, Meindert	1638–1709
Netscher, Caspar	1639–1684
Weenix, Jan (the Younger)	1640–1719
Schalcken, Godfried	1643–1706
Huchtenburgh, Johan van	1646–1733
Mieris, Willem van	1662–1747
Snyers, Pieter	1681–1752
Huysum, Jan van	1682–1749
Os, Jan van	1744–1808

FLEMISH SCHOOLS, XV., XVI., AND XVII CENTURIES.

Eyck, Jan van	1390?–1440
Weyden, Rogier van der	*about* 1400–1464
Memlinc, Hans	—?–1495
David, Gheeraert	1450?–1523
Massys (MATSYS, Metsys), Quinten	*before* 1460–1530
Engelbertsz, Cornelis	1468–1533
Gossart, (Jan) of **Mabuse**	1470?–1541
Mostert, Jan	1474– *after* 1549
Bles, Herri de (**CIVETTA**)	*about* 1480–*after* 1551
Patinir, Joachim	14..–*in, or before,* 1524
Orley, Barent (or Bernard) van	*about* 1491–1542
Scorel, Jan van	1495–1562
Hemessen, Catharina van	1500–1556?
Campaña, Pedro	1503–1570?
Lombard, Lambert	1505–1566

Mor, Antony - - - - - - - - 1512–1577?
Marinus van Romerswael - - - *painting* 1521–1560
Cornelissen, Jacob - - - - - - *painting* 1553
Neeffs, Pieter - - - - - - - 1577–8–*after* 1656
Rubens, Peter Paul - - - - - - - 1577–1640
Snyders, Frans - - - - - - - - 1579–1657
Steenwyck, Hendrick, junr. - - - - - - 1580–1649?
Teniers, David (the Elder) - - - - - - 1582–1649
Ryckaert, Martin - - - - - - - 1587–1631
Dyck, Sir Anthony van - - - - - - - 1599–1641
Teniers, David (the Younger) - - - - - 1610–1690
Fyt, Jan - - - - - - - - - - 1611–1661
Coques (Cocx), Gonzales - - - - - - 1618–1684
Huysmans, Cornelis - - - - - - - 1648–1727
Huysman, Jacob - - - - - - - - 1656–1696

GERMAN SCHOOLS.

William of Cologne - (**MEISTER WILHELM**) - *living* 1380
Lochner (or Loethener) (**MEISTER STEPHAN**) - 13..?–1451
"Meister von Liesborn" - - *painting about* 1445–1465
"Master of the Lyversberg Passion" - - *painting* 1463–90
Westphalian School, Master of - - - *about* 1490–1500
Cranach (**Lucas**) - - - - - - - - 1472–1553
Baldung, Hans - - - - - - - - 1476?–1545
Holbein, Hans, the younger - - - - - - 1497–1543?
Aldegrever, Heinrich - - - - - - ....–*after* 1555
Lucidel, Nicolas - - - - - - - - 1527?–1590?
Rottenhammer, Johann - - - - - - - 1564–1623
Elsheimer, Adam - - - - - - - - 1578–1620–21
Lely, Sir Peter - - - - - - - - 1618–1680
Merian, Matthæus, junr. - - - - - - 1621–1687
Dietrich, Johann Wilhelm Ernst - - - - - 1712–1774
Mengs, Anton, Rafael - - - - - - - 1728–1779

FRENCH SCHOOL.

Marmion, Simon	*living* 1468
Clouet, François (called **JANET**)	1510?-1572
Le Nain	15..?-1648
Poussin, Nicolas	1594-1665
Gellée, Claude (**CLAUDE** le **LORRAIN**)	1600-1682
Champaigne, Philippe de	1602-1674
Dughet, Gaspard (**GASPARD POUSSIN**)	1613-1675
Bourdon, Sebastien	1616-1671
Le Sueur, Eustache	1616-1655
Rigaud, Hyacinthe	1659-1743
Lancret, Nicolas	1690-1743
Chardin, Jean-Baptiste Siméon	1699-1779
Boucher, François	1704-1770
Vernet, Claude Joseph	1714-1789
Greuze, Jean-Baptiste	1725-1805

BYZANTINE SCHOOL.

Emmanuel	XVII. Century.

EXPLANATORY REMARKS.

The Catalogue is arranged in the alphabetical order of the painters' names, which answer to those inscribed on the picture frames. When the frame bears no painter's name but that of a school only, the picture will be found catalogued under the head of that school in the general alphabetical sequence, as:—Tuscan school; Umbrian school, Dutch School, etc.

Dutch and Flemish painters are catalogued according to the initial letter of their surnames, irrespective of the prefixes "van" and "de," when either of these was borne, as:—Velde—not van de Velde; Dyck—not van Dyck; Koninck—not de Koninck.

In the description of pictures the terms *right* and *left* are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.

The surface measure of pictures is given in feet and inches. The abbreviations *h.* and *w.* indicate height and width.

CATALOGUE.

AGII. *See* CORDELLE AGII.

AGNOLO (ANDREA D'). *See* SARTO.

ALBERTINELLI (MARIOTTO),

A pupil of Cosimo Rosselli, became the intimate friend and assistant of Fra Bartolommeo; he was born at Florence 13th Oct. 1474. When Fra Bartolommeo, under the influence of Savonarola, gave up painting and took to a monastic life, ALBERTINELLI completed some of his unfinished pictures, and so thoroughly assimilated the style of the Frate that independent works of the pupil have often been ascribed to the master. The grandest effort of MARIOTTO is the *Visitation*, in the Uffizi; the *Trinity*, in the Accademia, has great merits. He died at Florence 5th Nov. 1515, the victim, says Vasari, of dissipation.

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10 No. **645.** *The Virgin and Child.*

Entire small figures.

On wood, 6 in. *h.* by 4 in. *w.* Purchased from M. Edmond Beaucousin at Paris, in 1860.

ALDEGREVER (HEINRICH),

Or ALDE GRAVE, was born either at Soest or Paderborn. After his period of study he settled at the former place, and practised as painter, engraver, designer of ornament, and goldsmith. His style was formed upon that of Albert Dürer. He is best known by his numerous original engravings of subjects biblical mythological, allegorical, or taken from daily life. Of the last class are those festal and nuptial groups in which ALDEGREVER loved to portray the rich German costumes of his time in male and female figures, unusually tall, though having a quaint grace. As a painter he is most distinguished in portraiture. Signed examples of his work in that branch of art are at Breslau in the Kunstverein (1535), in the Liechtenstein collection at Vienna (1543), and in the Berlin Gallery (1551). ALDEGREVER died after 1555.

No. 1232. *Portrait of a Young Man.*

Under life-size, at half length, turned to the right, the hands seen, one of them holding a pink with two blossoms. The face is beardless, the head, with crisp yellow hair, is covered with a flat black cap. A gown of red watered silk, broadly turned over with streaked yellow and brown fur, allows the black sleeves of the jerkin to come through. The low-necked shirt is edged with embroidery. Background of dark green.

On oak, 1 ft. 7¼ in. *h.* by 1 ft. 3 in. *w.*

Purchased (out of the "Walker Bequest") in London, in 1887.

ALLEGRI (ANTONIO) DA CORREGGIO.

ANTONIO ALLEGRI, called IL CORREGGIO, from his birthplace, a small town near Modena, and once the seat of a princely family, was born in 1494. His father, Pellegrino, was a cloth merchant and small proprietor. The youth of Antonio is involved in obscurity; but Antonio Bartolotti, a native artist, is said to have been his first instructor in painting. Recent criticism has, however, shown with convincing force that in his early youth, his susceptible genius came within the influence of Ferrarese masters; and it is evident that it was not untouched by the creations of Mantegna at Mantua. Already in 1514, when in his twentieth year, his repute warranted the Minorite Friars of Correggio in entrusting him with an important commission.* Little is traceable of ALLEGRI's occupations between that time and his appearance in Parma in 1518, as an artist rising to distinction. There, after having been employed by the Abbess of the convent of S. Paolo to paint her principal chamber with mythological subjects in *grisaille*, he, in 1521, entered into a contract with the Benedictines of S. Giovanni Evangelista to cover with frescoes the cupola and apsis of their church. This

* A large altar-piece on panel for their church, now No. 168 in the Dresden Gallery. This early work, in which the Madonna sits enthroned with the infant on her knee, between St. Francis and St. Anthony of Padua on her right, and St. John the Baptist and St. Catherine of Alexandria on her left, bears unmistakeable proof of the sources of the painter's primal studies. The pose and action of the Virgin are closely imitated from Mantegna's *Madonna della Vittoria*, then at Mantua (now in the Louvre); the draperies remind us of both Costa and Francia; the colouring recalls that of the Ferrarese School; the St. John suggests reminiscences of Da Vinci, however, that may be explained. The filiation Allegri to the schools of Bologna and Ferrara was first clearly demonstrated "Lermolieff" (Senator Giov. Morelli) in *Zeitschrift für Bildende Künst*, hrgang X, and *Die Werke italienischer Meister in den Galerfen von München Dresden and Berlin.*]

great work, of which now only the paintings in the dome remain *in situ*, and a similar labour in the cathedral, prove Allegri's vast powers in the management of fresco. In these compositions, wherein CORREGGIO breaks loose from all the traditions of Christian Art, the foreshortening of the figures is carried to a point which, while it displays the daring of the artist, too often transcends the limits of grace. Yet some of the heads of the sweeping angels or genii are of surpassing beauty.* It is in his oil paintings chiefly that we must now seek that charm which is associated with the happily appropriate name of ALLEGRI. These, executed between his twentieth year and the time of his death, are now, such of them as are traceable, scattered over Europe, chiefly in public galleries; a few in private hands. They consist of altar-pieces, smaller sacred subjects, and scenes taken from or suggested by Greek mythology. The fame of the Dresden Gallery rests in great part on the possession of some of the finest in the first of these categories. The Gallery of Parma contains the *Madonna, with the Magdalen and St. Jerome*, the *Madonna della Scodella*, and the *Martyrdom of St. Placidus and St. Flavia*; the Louvre, the *Marriage of St. Catherine*. Amongst the smaller class may be mentioned the Madonna, called *La Zingarella*, at Naples; the *Nativity*, in the Uffizi at Florence; and in our gallery the exquisite little *Vierge au panier*, which is an epitome of CORREGGIO's art. In the division of mythological subjects the most famous are the *Antiope* in the Louvre, the *Danae* in the Borghese Palace at Rome; the *Venus, Mercury, and Cupid*, in our own gallery; and the *Leda* at Berlin.

In 1520, at Correggio, ANTONIO married Girolama, the young orphan daughter of Bartolomeo Merlini, an esquire of the Duke of Mantua.† She bore him three daughters, and a son, Pomponio, who became a painter. Girolama died towards 1530;

* The subject in the cupola of S. Giovanni is the Glory of our Lord, witnessed by the Apostles, who are seated on clouds amidst angels. In the spandrils of the archer are the four Evangelists with their attributes, and the four Fathers of the Church, This work and the paintings in the apsis of the same church, were completed about 1524. The great fresco in the dome of the cathedral, though commissioned in 1522, was apparently executed between 1526 and 1530. It represents the Assumption of the Virgin, who is surrounded by crowds of rejoicing angels. Below stand the Apostles beholding the scene. A stupendous work, of which it is equally impossible to deny the power or to defend the taste.

† "Honestam mulierem dominam Hieronymam fil. q. Bartolome Merlini Armigeri." She was born March 29th, 1503. Her father was killed at the battle of the Taro in November of the same year. See documents quoted in Pungileoni. *Memorie Storiche, &c.*, vol. ii., pp. 150, 151. Ed. 1818.

after which CORREGGIO returned from Parma to his native town, where, on the 5th of March 1534, he ended a life but little longer than that of Raphael. He was buried in the church of S. Francesco. His parents, as well as his son, and his daughter Francesca, survived him.

CORREGGIO appears as an isolated phenomenon in Italian art. His aims differed widely from those of his predecessors and contemporaries; and we look in vain, after his earliest years of practice, for any true affinity between him and other masters. Largeness of style he shared with the greater Florentines and Venetians of his time. It was a natural development of art as its resources became more known, and the study of ancient sculpture and select nature advanced. But none before him had shown the capacity of painting to affect the imagination (irrespective of subject) by the broad massing of light and shadow, by subordinating colour to breadth of effect and aërial perspective, and by suggesting the sublimity of space and light. Herein he stood alone, adding a new science to art. But it was not solely in these more abstract qualities that Allegri's greatness showed itself. He could endow the offspring of his imagination with a vitality which is astounding. The sense of overflowing life in his figures carries us away until we believe in their existence. It is this creative power in CORREGGIO which disarms criticism; yet no great genius has left himself more open to its shafts. The proportions of his figures are frequently faulty. The grace which fascinates us tends to degenerate into affectation, and movement into tumult. Endued though he was with a fine sense of physical beauty, he is nevertheless apt to mar the loveliness of childhood by an aspect of implike roguishness.* Drapery, for him, is less a dignified or graceful covering than an auxiliary in producing the breadth of effect he sought. It often conceals or leaves uncertain, instead of finely revealing, the action of the body and limbs; at times it is an unmeaning shred, fluttering on the wind. CORREGGIO was above all things a *painter*. In the management of the brush he has been equalled by few, and surpassed by none, and his mode of execution and his colouring are as peculiar to him as his other qualities. His flesh tones are

* Even the Divine Infant himself is not spared. In the otherwise enchanting picture called the *Day* at Parma, his aspect is that of a veritable Puck. Yet how well Correggio could catch the native charm of infancy is shown in our own *Vièrge au panier*.

rich and warm, or cool and opalescent, with infinitely subtle modulations and transitions. The harmonies he sought differ from those of the great Venetians. Full colours he used with powerful effect in his oil pictures; but he was fond of quiet tertiaries. His general abstention from green, which plays so conspicuous a part in the Venetian system of colour, is remarkable.

Taking this great genius by himself, it is difficult to overestimate his powers. But the influence he exercised upon later art was more baneful than otherwise.*

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28 No. **10.** *Mercury instructing Cupid in the presence of Venus.*

Mercury, wearing only his winged cap (petasus) and sandals (talaria), is seated on a bank, and is endeavouring to teach Cupid his letters, of which, according to a Greek myth, he was the inventor. The little god, standing by his side, appears to be paying due attention to his lesson. Venus, here represented as winged, has taken temporary charge of Cupid's bow, which she holds in her left hand, and appears to be entertained with the novel spectacle. The background of dark foliage contrasts finely with the well-rounded nude of the figures. Entire figures nearly of the natural size.

Engraved on a large scale by Arnold de Jode, in 1667, and in small, in 1786, by Le Villain, for the *Galerie du Palais Royal*, in which there was a duplicate of this composition. On canvas, 5 ft. 1 in. *h.* by 3 ft. *w.*

This picture, one of Correggio's masterpieces, was formerly in the possession of Charles I., who purchased it of the Duke of Mantua with the rest of that prince's collection in 1630. It was bought, after the dispersion of the King's effects (it brought 800*l.* at the sale), by the Duke of Alva: it was subsequently the property of the Prince of the Peace, in whose collection it was at the time of the occupation of Madrid by the French, when in 1808 it fell into the possession of Murat, afterwards King of Naples, and it was thus, after a lapse of two centuries, restored to

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* Authorities on Correggio, besides Vasari. are Gius. Ratti, *Notizie storiche sincere intorno la Vita e le opere del celebre pittore Ant. Allegri da Correggio*. Finale 1781. L. Pungileoni, *Memorie storiche di Ant. Allegri, &c.*: Parma, 1817-18-21. Consult also Lanzi and the works of Raphael Mengs, Kugler, *Handbook*, &c. Italian Schools. Jacob Burckhardt. *Der Cicerone*: Leipzig, Seeman, 1869. 3ter. Theil, Malerei; and English translation of same: Murray, 1875 (?) See also Ivan Lermolieff, as given above. An excellent notice of Correggio, in which all relevant authorities and opinions are brought together. by Dr. J. P. Richter, will be found in *Dohme's Kunst und Künstler des Mittelalters und der Neuzeit*: Leipzig, 1879. Band III. Toschi's fine engravings from the frescoes in the Cathedral of Parma are well known. Outlines of frescoes and oil paintings in Landon, *Vie et œuvres des Peintres, &c.*

Italy. Its next possessor was the Marquis of Londonderry, who obtained it, together with the "Ecce Homo," No. 15 in this collection, of the ex-Queen of Naples, at Vienna; and both pictures were purchased from the Marquis of Londonderry, in 1834, for the National Gallery.

No. 15. *Christ presented by Pilate to the People, called the "Ecce Homo."**

The greater part of the picture is occupied by the figure of our Saviour, behind whom, to the left, is Pilate, pointing with his right hand to Christ, and uttering the words which constitute the title of the subject. On the right is seen the head of a Roman soldier, and in the foreground, to the left, the Virgin Mary is represented in a swoon, supported by one of the Marys. Half-length figures, of the natural size.

Engraved in 1587 by Agostino Carracci, of which print there are several copies; more recently by P. Bettelini, and by G. T. Doo, R.A.; and in small, in Jones's *National Gallery*. On wood, 3 ft. 2½ in. *h.* by 2 ft. 7½ in. *w.*

This picture, formerly in the possession of the Counts Prati of Parma, was subsequently long in the Colonna Palace in Rome, and it was, according to Ramdohr† the best picture by Correggio in that city (in 1784). It is noticed also by Mengs, who supposed it to be one of the painter's earlier works.‡ It was purchased of the Colonna family by Sir Simon Clarke, who, being unable to remove it from Italy, sold it to Murat, then King of Naples, and, as already mentioned, it was purchased, with No. 10, from the Marquis of Londonderry, in 1834.

No. 23. *The Holy Family.*

The infant Saviour is seated on the lap of the Virgin. In the background is St. Joseph occupied as a carpenter planing a board. In the foreground, to the left, is a small toilet-basket whence this picture is known on the continent as "La Vierge au Panier." "This picture," says Mengs, "shows that Correggio was the greatest master of aërial perspective of his time."§

Engraved by Diana Ghisi in 1577; by F. F. Aquila in 1691; and recently by G. Faccioli; by G. T. Doo, R.A., for the *Associated Engravers;* and in Jones's *National Gallery*. On wood, 1 ft. 1½ in. *h.* by in. *w.*

Formerly in the royal collection at Madrid, from which it passed, by the gift of Charles IV., to Emanuel Godoy, Prince of the Peace. After falling into various hands during the French invasion of Spain, it was brought to England by Mr. Buchanan in 1813, and was purchased from Mr. C. J. Nieuwenhuys in 1825, for the National Gallery.

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‡ Et dicit eis: Ecce Homo! in the words of the Latin Vulgate, whence the common title of "Ecce Homo" to a picture of this subject.

Ueber Malerei und Bildhauerarbeit in Rom, &c., vol. ii. p. 85.

Hinterlassne Werke, vol. iii. p. 157. § *Werke*, vol. iii. p. 156.

No. 76. *Christ's Agony in the Garden.*

The effect of light in this picture is peculiar. The time is in the night, and our Saviour is lighted directly from Heaven, while the angel is illuminated by the light reflected from our Lord.* The angel points with his right hand to a cross and crown of thorns lying upon the ground, as emblems of the approaching consummation of the passion of Christ; with the left he points to heaven, intimating the will of the Father. In the background, to the right, the three disciples are seen asleep, and beyond them is the Jewish crowd, led on by Judas.

Engraved by B. Corti in 1640; by Volpatò; by S. Cousins; and others. On wood, 1 ft. 2 in. *h.* by 1 ft. 4 in. *w.*

This picture is a repetition or copy of the original, now in the possession of the Duke of Wellington, which is said to have been painted by Correggio for an apothecary to whom he was indebted four scudi; it was sold shortly afterwards for 500 scudi.† It was subsequently in the royal collection at Madrid, and was presented by Ferdinand VII. to the first Duke of Wellington. The picture in this gallery formed part of the Angerstein collection, with which it was purchased for the National Gallery in 1824.

After **ALLEGRI.**

No. 7. *Group of Heads.*

Ten various views of heads, representing apparently part of a choir of angels. These are marked as being "*after* Correggio."

Engraved in Jones's *National Gallery.* On canvas, 5 ft. *h.* by 3 ft. 6 in. *w.*

This picture and its companion, No. 37, were formerly in the possession of Christina, Queen of Sweden: they subsequently passed into the Orleans collection, with which they were brought to this country, and were purchased by Mr. Angerstein. They were probably taken to Sweden as part of the plunder of Prague, when that city was captured by the Swedes under Count Königsmark, July 15, 1648, and the pictures collected by the Emperor Rudolph II. were carried to Stockholm. Among these pictures were several by Correggio, which had been presented to the Emperor by Federigo Gonzaga, Duke of Mantua, for whom they had been originally painted.‡

No. 37. *Group of Heads and Figures.*

Nine various views of heads and figures, constituting probably a part of the same composition as its companion piece, No. 7, In the lower part of the picture, to the left, is the head of a lamb.

On canvas, 5 ft. 1 in. *h.* by 3 ft. 6 in. *w.*

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* See Mengs, *Werke*, iii. 156.
† Gandellini, *Notizie, &c., degl' Intagliatori*, article—Corti B.
‡ Winckelmann, *Werke*, vol. i. p. 70.

ALLORI (CRISTOFANO),

The son of Alessandro, was born at Florence in 1577, and was sometimes called Bronzino, after his great uncle. He left his father to study under Gregorio Pagani, one of the reformers of the Florentine school, and a good colourist. CRISTOFANO had a dislike to the anatomical school of Michelangelo, to which his father belonged. He was fastidious in his execution, and exceedingly elaborate; his style was well suited to portraits, in which he was excellent; he was also a skilful landscape painter, and he is said to have made some copies, with slight alterations in the back-grounds, of Correggio's *Magdalen*, which have passed as duplicates by Correggio. His pictures are not numerous; among his masterpieces is the *Judith with the Head of Holophernes*, in the Pitti Palace, in which the Judith is said to have been painted from his own mistress, and the head of Holophernes from himself; the picture was in the Louvre in 1814, and was engraved by Gandolfi for the "Musée Napoléon." CRISTOFANO died at Florence in 1621.*

No. **21.** *Portrait of a Lady.*

In a white bodice with red sleeves, and a head-dress richly ornamented with gold: the red sleeves are relieved by a green curtain, which constitutes the back-ground.

Engraved by M. A. Boutier; and by J. Jenkins, for Jones's *National Gallery.* On panel, 1 ft. 11 in. *h.* by 1 ft. 6¾ in *w.*

From the collection of the Duke of San Vitale, at Parma, whence it was procured by the Rev. W. Holwell-Carr, who bequeathed it, in 1831, to the National Gallery.

ALUNNO. *See* NICCOLÒ DA FULIGNO.

AMERIGHI (MICHAEL-ANGELO),

Or MERI'GI, was born at Caravaggio in the Milanese, in 1569, and on this account is generally known as Michelangelo da

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* Baldinucci, *Notizie de Professori del Disegno, &c.*; Lanzi, *Storia pittorica &c.*; Fiorillo, *Geschichte der Malerei in Toscana,* vol. I.

CARAVAGGIO. His father was a mason. He maintained himself for about five years painting portraits at Milan; he then went to Venice. From Venice he proceeded to Rome; but there, owing to his poverty, he could not procure the requisite materials to produce a picture; he therefore entered the service of the Cavaliere Cesare d'Arpino, who employed him in painting fruit and flowers and other ornamental parts of his own works. CARAVAGGIO at length produced the celebrated picture of *Il Giuoco di Carte*, or the *Card-players*, which was purchased by the Cardinal del Monte. He also painted about this time several oil pictures for the Contarelli Chapel in the Church of San Luigi de' Francesi. His first altar-piece in this chapel, *St. Matthew writing the Gospel*, was removed by the priests as too vulgar for such a subject: CARAVAGGIO painted a second, which gave satisfaction, and the first was purchased by the Marchese Vincenzio Giustiniani. His masterpiece at Rome is *The Pietà*, or *Deposition of Christ*, formerly in the Chiese Nuova de' Padri dell' Oratorio, or Santa Maria in Vallicella, now in the gallery of the Vatican; a copy was substituted in the church for the original, and there is a mosaic of it in the Chapel of the Sacrament in St. Peter's.

CARAVAGGIO was now fully established; but his temper was violent and his habits were peculiar. He was playing at tennis with an acquaintance, and became so violent in a dispute that he killed his companion. He immediately fled to Naples, whence, after executing a few pictures, he proceeded to Malta, where he obtained the favour of the Grand-master Vignacourt, who sat to Caravaggio for two portraits, and made him a knight of the Cross of Malta. Here again his temper was his enemy; he quarrelled with one of the knights, and was cast into prison; he contrived, however, to escape, and fled to Syracuse. He afterwards visited Messina and Palermo: having executed a few pictures in those cities, he returned to Naples, where, after a little time, he hired a felucca and set out for Rome, having by means of his friends at length procured the pope's pardon for the offence which caused his flight from that city. On his way, however, he fell in with a Spanish coast-guard, who arrested him, mistaking him for another person, and when he was at length liberated he found that the people of the felucca had gone off with all his property. He wandered despondingly along the coast until he came to Porto Ercole, where, partly from his disappointment and partly from the

extreme heat of the weather, he was seized with a fever and died in a few days, in 1609, aged only forty.*

The followers of CARAVAGGIO have been called *naturalists:* their style, which was founded on a literal imitation of the model, was thus opposed to that more *ideal* view of nature which is founded on selection. He had a host of imitators among the younger painters of the age; even Guido and Domenichino were not exempt from the influence. Guercino in part adopted his style, but Bartolomeo Manfredi, Spagnoletto, Carlo Saracino, Valentin, and Gerard Honthorst (Gherardo della Notte) became his decided imitators.

No. 172. *Christ and the two Disciples at Emmaus.*

A composition of four half-length figures. Christ breaking bread is seated between the two disciples at a table, on which is spread an Italian meal; the fourth figure behind is the cook or host.

On canvas, 4 ft. 7 in. *h.* by 6 ft. 5½ in. *w.*

Bellori mentions three pictures of this subject, which were painted by Caravaggio, all slightly different. The first, containing five figures, was painted at Rome, for the Marchese Patrizj; the second was painted likewise at Rome, for the Cardinal Scipione Borghese; and the third at Zagarolo, near Palestrina, after Caravaggio's flight from Rome, for the Duke Marzio Colonna. The picture in this collection is the second mentioned; it constituted part of the Borghese Gallery at Rome, until the great dispersion of pictures which took place in Italy in consequence of the French occupation of that country. It came eventually into the possession of Lord Vernon, who presented it, in 1839, to the National Gallery.

ANDREA DAL CASTAGNO.

ANDREA was born about 1390. His father, a labourer named Bartolommeo, was the owner of a small piece of ground in the parish of Sant' Andrea a Linari, within the precinct of Florence. Left an orphan in his boyhood, Andrea herded the cattle of an uncle who dwelt in the hamlet called Il Castagno, in the Mugello; hence his subsequent appellation DAL CASTAGNO. His dormant genius was awakened by seeing a wandering country painter at work on a rustic tabernacle, and he essayed to draw

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* Bellori, *Vite de' Pittori, Scultori, ed Architetti moderni,* &c., Rome, 1672.

objects upon walls with charcoal or his knife, showing such ability as to bring him to the notice of Bernardetto de' Medici, who took the youth to Florence and placed him under proper tuition.* Yet notwithstanding this protection and his own talents, it would appear that ANDREA had to struggle hard with adversity up to middle age.† Afterwards he rose in esteem, and obtained sufficient employment to enable him to possess a house of his own. In 1435 he had to perform the ghastly duty of depicting on the wall of the Palazzo del Potestà the gibbeted bodies of the Albizi, Peruzzi, and the others who were declared rebels on the recall from banishment of Cosimo de' Medici. After this he was familiarly known as "Andreino degl' Impiccati." In 1445 he was enrolled amongst the painters who belonged to the Guild of Doctors and Apothecaries. Most of ANDREA's works have perished. Of those which remain, and at Florence, may be mentioned one, at least, of two *Crucifixions* in the Monastery Degli Angeli; a very important *Last Supper* in the *Convent* of S. Apollonia; the equestrian figure in monochrome of Niccolò da Tolentino in the Duomo, now transferred to canvas and almost entirely repainted; a *S. Jerome*, in the Accademia; and, lastly, nine colossal figures of historical and mythical personages, all that remain of a fresco series which once covered the walls of the great hall in the Villa Pandolfini at Legnaia. Transferred to canvas, they are now in the Museo Nazionale.‡ All these productions display a masculine, almost rude, force of conception and execution. The drawing is sufficiently correct, though the forms are heavy, and in the figures from Legnaia the perspective effect to suit their original position above the eye is carefully considered. The heads of the various characters are well imagined.

* Such is Vasari's account. The member of the Medici family introduced in it is no doubt Bernardetto di Antonio who, in common with his brothers, was not included in the proscription by which Cosimo de' Medici was exiled. After the return of Cosimo in 1434, Bernardetto was at various times employed on important diplomatic missions. He was also present at the battle of Anghiari, where the Florentine forces overthrew those of Francesce Sforza; and on re-entering Florence he was received by the citizens with costly gifts. In 1447 he was Gonfaloniere of the Republic. As he was about three years younger than Andrea it does not seem quite clear how he could have taken the latter *as a youth* to Florence; or why, after having taken so much interest in the artist, he should have left him to contend with poverty.

† In his taxing return in 1430 he represents himself as without a fixed abode or movables in Florence; and so poor, that in illness he had to take shelter in a public hospital. (Milanesi, in *Giornale Storico degli Archivi Toscani*, republished in *Opere di Vasari*, Commentario alla Vita di A. del C.)

‡ These represent, following their original order in the hall, Filippo Scolari, Farinata degli Uberti, Niccolò Acciaiuoli, the Cumæan Sibyl, Queen Esther Tomyris Queen of the Massagetæ, Dante, Petrarch, and Boccaccio.

If the colouring is harsh, perhaps something must be allowed for the injuries of time and some patching. In short, the extant works of ANDREA answer to the description given by Vasari of others existing in his time, and exhibit the painter as a strict realist, devoid of all feeling for beauty and grace, but not without a sense of rugged grandeur. He introduced portraits of contemporaries in many of his compositions, as, for example, in his (now lost) frescoes in S. Maria Nuova, executed in and after 1451. There is nothing beyond Vasari's assertion to show that ANDREA learnt from Domenico Veneziano the secret of using oil as a vehicle in painting.* The latest work of ANDREA was a *Last Supper* in the refectory of the hospital of S. Maria Nuova, completed in May 1457. On August 8 of that year his wife died, and eleven days after he was himself laid in his grave in S. Maria de' Servi.† Vasari reckons amongst this master's pupils Piero del Pollaiuolo.

No. **1138.** *The Crucifixion.*

In the centre our Lord hangs on the Cross, at the foot of which the Virgin and St. John stand to the right and left in attitudes of resigned grief. Nearer the foreground are the two malefactors crucified.

The figures are about 5 inches high.

On wood, 11 in. *h.* by 1 ft. $1\frac{3}{4}$ in. *w.*

Purchased at Florence, from Mr. C. Fairfax Murray, in 1883.

ANDREA DI LUIGI ("L'INGEGNO").

Vasari names as the most promising disciple of Pietro Perugino "ANDREA LUIGI d'Ascesi (Assisi), called L'INGEGNO," of whom he gives a short memoir full of contradictory statements. ANDREA was an independent artist in 1484, working at Assisi; so that he could not have been, as Vasari asserts he was, a fellow-

* The story related with circumstantial details by Vasari, that Andrea, having obtained the secret, and jealous of the fame, of Domenico, assassinated him, was proved to be false by Gaetano Milanesi, who was able to show that Domenico survived his alleged murderer by nearly five years. See Milanesi in *Giornale storico degli Archivi Toscani*, anno 1862, Gennaio-Marzo, pp. 1, seqq., or the same author's edition of the *Opere di G. Vasari*, T. II., pp. 683-9.

† Milanesi suggests that both may have been victims of the plague which at that time had begun to show itself in Florence.

pupil with Raphael under Perugino. It may, however, be true that Perugino occasionally availed himself of his assistance; as it may also be true that ANDREA became afflicted with decay of eyesight, though not at the early age at which, according to Vasari, he became totally blind. His name occurs in receipts and registers from 1505 to 1511, and frequently in a manner that shows him to have been a man well versed in affairs. He appears as procurator, arbitrator, auditor to the magistracy, and finally as papal cashier at Assisi. Hence perhaps the appellation "l'Ingegno," adopted even by himself, as, in the signature to a receipt, "Ingegno di Maestro Allovisi." Elsewhere he is called "Magister Andreas Magistri Aloysii." The only work amongst those ascribed to him which can be authenticated with something like certainty is the picture described below under No. 1220, which, taking its pronounced Perugian characteristics together with the initials A. A. inscribed upon it, suits no known painter of the Umbrian school but ANDREA. Accepting the attribution in this case, ANDREA DI LUIGI or ALOVISI may be assumed to have been a pupil of Fiorenzo di Lorenzo, and perhaps a fellow-worker with Pinturicchio.*

No. **1220.** *The Madonna and Child.*

The Virgin, seen at three-quarter length, in a red robe, and blue mantle with green lining, sits at a balcony, holding on her lap the undraped Infant, on whom she looks. Behind her is a dark green curtain, on each side of which is seen a distant landscape with trees and houses.

Signed on the left-hand, below the parapet, A. A. P. in gilt letters (Andreas Aloysii (or Assisiensis), Pinxit?)

On wood, 2 ft. 1 in. *h.* by 1 ft. $4\frac{7}{8}$ in. *w.*

Purchased in 1886, from Lord Methuen, out of the "Walker Bequest."

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* The question of the identity of Andrea di Luigi was first discussed with insight and learning by Baron von Rumohr in a contribution to the "Tübingen Kunst-Blatt," Vol. I., Pt. 2, Nos. 73 and 74, 1821; and subsequently in his *Italienische Forschungen*, II., pp. 324–330. Rumohr's interest had been excited on seeing at Florence the picture referred to above, the initials upon which he recognised as signifying *Andreas Aloysii.* He exposed the glaring inconsistencies involved in Vasari's account of the painter, and cited the documents he had discovered at Assisi. The passage in *Italienische Forschungen* is given in Italian in the Le Monnier edition of Vasari's *Lives*, &c., Part V. of the Commentary on the Life of P. Perugino; and in the same context in Milanesi's *Opere di G. Vasari*, Vol. III. It also appears in Crowe and Cavalcaselle's *History*, etc., Vol, III., pp. 162-163, though somewhat abridged, in English.

ANGELICO (Fra Giovanni).

Fra Giovanni da Fiesole, commonly called from his great piety, l'Angelico, and Il Beato Angelico,* was born near the Castello di Vicchio, in the Mugello, in 1387; his secular name was Guido or Guidolino. He joined the Order of the Predicants at Fiesole in 1407, and is said to have begun his career in art as an illuminator of manuscripts.†

Fra Giovanni left Fiesole in 1409, in the pontificate of Alexander V., and practised as a fresco painter for several years at Foligno, and at Cortona, where several of his best pictures are still preserved. In 1418 he returned to Fiesole, where he resided until 1436, when he was invited to Florence to decorate the new Convent of St. Mark, then assigned to the Predicants as their abode. For this convent Fra Giovanni executed his most important works, which occupied him about nine years.

In 1445 he was invited to Rome by Pope Eugenius IV., who employed him in the Vatican, where he also painted a chapel for that pope's successor, Nicolas V. While engaged for Nicolas V., he was invited to Orvieto to paint the chapel of the Madonna di San Brizio, in the cathedral, which he commenced in 1447, but left incomplete. He did not return to Orvieto after the autumn of that year. The work was completed many years afterwards by Luca Signorelli.

Fra Giovanni returned to Rome in September 1447, and remained there until his death, March 18, 1455. He was buried in the Church of Santa Maria sopra Minerva; and the following inscription was placed on his tomb.

Hic jacet Ven. Pictor Fr. Io. de Flor. Ord. P. mcccclv.‡

Fra Giovanni Angelico, says Vasari, was a man of such fervent piety, that he never commenced painting without

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* The beatification of a deceased person eminent for piety is a solemn distinction conferred by the Roman Church, and is second only to canonization.

† The miniatures which have been attributed to him are by his scholar Zanobi Strozzi.

‡ Vasari, *Vite de' Pittori, &c.* Ed. Le Monnier, Flor. 1846, et seq. Marchese, *Memorie dei più insigni Pittori, &c. Domenicani.* Florence, 1845; and *San Marco Convento dei Padri Predicatori in Firenze illustrato e inciso principalmente nei dipinti del B. Giovanni Angelico, &c.* Folio: Flor., 1852. The paintings in the chapel of Nicolas V. have been finely engraved for the Arundel Society.

prayer. He is still well represented in the Convent of St. Mark, at Florence, and the Florentine academy possesses a fine collection of his smaller works. Engravings from his paintings are numerous.

No. 582. *The Adoration of the Magi; or, the Wise Men's Offering.*

A rocky landscape with a small building on the spectator's right, near which the Virgin is seated holding the child on her knees. Composition of many small figures.

In tempera, on wood, $7\frac{1}{2}$ in. *h.* by 1 ft. $6\frac{1}{2}$ in. *w.*

Formerly in the collection of Professor Rosini, at Pisa. Purchased from the Lombardi-Baldi collection, at Florence, in 1857.

No. 663. *Christ.*

With the Banner of the Resurrection in his left hand, in the midst of a choir of Angels, some blowing trumpets, others playing various musical instruments. On the two sides are kneeling a great crowd of the Blessed:—the Patriarchs; the Prophets; the Madonna; the Apostles; and the saints and martyrs of both sexes: at the extreme ends are the "Blessed" or Beati of the Order of the Dominicans, in their black robes. Altogether two hundred and sixty-six figures or portions of figures; many with their names attached; "so beautiful," says Vasari, "that they appear to be truly beings of Paradise."

In tempera, on wood, in five compartments—each $12\frac{1}{4}$ in. *h.* by $8\frac{1}{2}$ in. 2 ft. 1 in. *w.* the sides respectively, and 2 ft. $4\frac{1}{2}$ in. *w.* the centre picture.

Formerly the Predella of an altar-piece in San Domenico at Fiesole, and sold by the monks about 50 years since to Signor Valentini, the Prussian Consul at Rome. Purchased from his nephew, Signor Gioacchino Valentini, at Rome, in 1860.

No. 1406. *The Annunciation.*

In an arcaded porch or corridor, open to the air, and disclosing a flower garden in the middle distance, the Virgin, seated on the right hand of the composition, before a curtain of gold tissue, with a closed volume on her lap, bends forward with a reverential gesture towards the Angel Gabriel, who entering the porch from the opposite side, clad in a rose-coloured robe diapered with gold, approaches her in an attitude of deep respect. Above the Angel's head hovers the Holy Spirit in the form of a white dove.

The figures are about half-life size.

On panel, 3 ft. $4\frac{3}{8}$ in. *h.* by 4 ft. 7 in. *w.*

Purchased from Messrs. Lawrie & Co., London, in 1894.

ANTONELLO DA MESSINA.

ANTONELLO DEGLI ANTONII, commonly called ANTONELLO DA MESSINA, is distinguished among the painters of the 15th century, chiefly as having been the means of introducing into Italy the Flemish system of oil painting. Various writers, on both sides of the Alps, have had no difficulty in proving that the mere use of oil in painting was known at an earlier period in Italy as well as in the north. It is, however, no less certain that the earlier, partial practice of oil painting had so far failed to recommend it that even after superior examples of the Flemish method, by Van Eyck and Rogier van der Weyden, had been seen and admired in Italy, the Italian painters generally still continued for many years to work in tempera.

Vasari relates that ANTONELLO, having first studied at Rome and then returned to Sicily where he acquired reputation, saw, on a visit to Naples, a picture by John Van Eyck, in which the brilliancy and fine fusion of the tints so struck him that he forthwith set out for Flanders, ingratiated himself with Van Eyck, and learnt from him the secret of his method; that on the death of his Flemish master he returned to Messina, and soon after settled at Venice. Now as John van Eyck died in 1440, this story would necessarily imply that ANTONELLO was born at any rate early in the century, whereas Vasari subsequently states that he died in 1493, aged 49. Modern research corroborates the latter statement, and fixes the birth of ANTONELLO c. 1444. He could not, therefore, have known Van Eyck, though he may have visited Flanders in order to learn the new method of painting. On the other hand, it is unnecessary to suppose such a journey to have taken place. Flemish pictures were well known and highly prized in Italy. Rogier van der Weyden spent some years of his life in the Peninsula, and without doubt was not the only northern painter who sought employment there. From one of these ANTONELLO might have gained the knowledge he desired. Certain it is that the style, no less than the *technique* of almost all his known works proves his affiliation to the northern school. It is useless to inquire where he spent the chief part of his life. He must have attained celebrity in his native island, where, in the church of S. Gregorio at Messina, a triptych by his hand,

signed, and dated 1473, still exists. In the same year, however, he was at Venice, which city became his chief or exclusive place of abode until his death 20 years later. The earliest of his signed works (No. 673 in this gallery) bears the date 1465. It has a markedly Flemish character, as have two other paintings of the same subject, the one in private possession at Genoa, the other in the gallery of Vicenza. An altar-piece of 1473 in S. Cassiano, Venice, has long since disappeared. Later dates range from 1474 to 1478. The magnificent portrait in the Louvre is dated 1475, as is the small *Crucifixion* in the Antwerp gallery. A portrait in profile in the Casa Trivulzio at Milan is of 1476: The *Crucifixion* (No. 1166, below), of 1477. Finally the very exquisite little portrait of a young man in the Berlin gallery is admitted to bear the date of 1478, although the two last numerals, which are somewhat obscured, were formerly read as 45. This work, however, has a strongly Venetian stamp, and is justly held to exhibit the influence of the Bellini, who, on their part, were indebted to the Sicilian for their knowledge of the Flemish method of oil painting. But to Antonello and his Flemish education is due that type of portraiture which we find among the Venetian and North Italian painters of his time, and which, under a southern sun, and in the hands of a Titian, expanded itself in the noblest form. What works Antonello may have produced in the last 15 years of his life, it is impossible to guess. Possibly some of them exist in collections under false designations. Not possessed of any great originality, Antonello may have so far succumbed to the influence of the more powerful spirits around him as to adopt their ideas and conform to their style.

No. 673. *Christ as the Saviour, "Salvator Mundi."*

The right hand is raised in the act of blessing; the fingers of the left rest on the edge of a parapet. The inner dress is a dark crimson tunic; a portion of blue drapery crosses the left shoulder. Bust figure, seen in front, small life-size. In the lower part of the neck is seen what is called a *pentimento* or correction. The right hand and part of the tunic were originally higher, and their forms, obliterated by the painter, have partly re-appeared.

On wood, 1 ft. $4\frac{3}{4}$ in. *h.* by 1 ft. $\frac{3}{4}$ in. *w.* including a black border about an inch wide.

With a *cartellino*, inscribed as follows :—



The year 1465 corresponds not with the eighth but with the thirteenth indiction. It is therefore supposed either that the painter was misinformed as to the year of the indiction, or, which is more probable, that the freely written V. was originally crossed so as to form X.

Purchased in September 1861 from the Cavaliere Isola, Genoa.

No. **1141.** *Portrait of a Young Man. (Supposed to be the painter himself.)*

Bust length ; about two-thirds life size. He wears a red cap, and a brown doublet, above the collar of which is seen the edge of a linen under-garment encircling the neck. The hair of the head is short and the face is shaven. Dark background.

On panel, 1 ft. $1\frac{3}{4}$ in. *h.* by 10 in. *w.*

Purchased at Genoa, from Signor G. Molfini, from the interest of the "Lewis Fund," in 1883.

A piece of paper of the last century, glued to the back of this panel, contains a memorandum in now faded ink, in the handwriting of the great-grandfather of Signor G. Molfini, to the following effect:—"Anto-"nello of Messina, a city of Sicily, a famous painter . . . . . . "And this is his portrait, painted by himself, as was to be seen by an "inscription below it which I, in order to reduce it (*i.e.*, the picture) to a "better shape, sawed away." Some traces of further writing are now illegible.

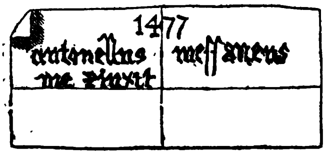
No. **1166.** *The Crucifixion.*

The dying Saviour, from the wound on whose side blood is still flowing, hangs nailed to the Cross, at the foot of which lie human

skulls and bones. On the left the Virgin, clad in a plum-coloured robe and blue mantle, with a white linen veil, which falls from her head to her knees, sits in an attitude of sorrowful resignation. On the opposite side sits St. John, draped in a grey tunic and scarlet pallium, his face upturned towards his Master, with the hands extended as if in supplication.

In the middle distance is seen a fortified town with many small figures, some on horseback. Beyond, a mountainous landscape.

Signed on a *cartellino* below :—



Purchased from Louisa, Marchioness of Waterford, out of the interest of the "Clarke Bequest." in 1884.

No. **1418.** *St. Jerome in his Study.*

The subject is enclosed by a large stone segmental-headed archway, which admits light into an apartment roofed with a Gothic vault and paved with tiles. A portion of this room is occupied by a wooden structure raised on a platform ascended by steps. On this platform St. Jerome sits at a desk, turning over the leaves of an open volume. Behind and in front of him rise shelves filled with books, pottery, and other articles. Towards the right of the picture St. Jerome's emblematical lion is seen in a vaulted corridor lighted by two windows with landscape in distance. On the left, at the end of a passage, is another window with a distant view of meadows and buildings. On a step in the foreground are a peacock and another bird, probably intended to represent a partridge.

This picture is mentioned by the *anonimo* of Morelli as being in the possession of Antonio Pasqualino in Venice in 1529, where it was variously attributed to Antonello, to Jan van Eyck, and to Memlinc. He himself considered it to be by "Jacometto," meaning probably Jacopo de' Barbari. There seems little doubt that the attribution to Antonello da Messina is the right one.

On panel, 1 ft. 6 in. *h.* by 1 ft. $2\frac{1}{8}$ in. *w.*

Formerly in the Collection of Sir Thomas Baring, at whose sale it was bought by Mr. Wm. Coningham in 1848. It came ultimately into the possession of the Earl of Northbrook, from whom it was purchased for the Gallery in 1894.

AVERCAMP (HENDRIK).

This painter was born in 1585, the son of Baerend Avercamp, a young Frisian, then a master in the high school of Amsterdam, and of his wife, Beatrix, daughter of the rector, Pieter van Meerhout.* The year after his birth his parents removed to Kampen. The boy, who was incurably dumb, and thence known throughout life as "de Stomme" (the mute)†, early showed his talent for drawing. As his malady unfitted him for most employments, he was probably placed with a painter at Amsterdam, where he would be cared for by his mother's relations. His master there is supposed to have been the landscape painter Gilles van Coninxloo. At Amsterdam chiefly, but also at the Hague and perhaps elsewhere in Holland, HENDRIK AVERCAMP pursued his art until, at any rate, 1625. Afterwards he withdrew to Kampen, where his widowed mother survived, and where he himself died after 1663. The subjects of most of his pictures are winter scenes. In these he bespreads the frozen water with a busy, motley throng of skaters and sledgers of both sexes, from the well-to-do, gaily-dressed burghers in pursuit of amusement, to the humbler villagers who glide along on their way to market. In the still, freezing air, under the thinly-veiled sky, all is life and motion. A riverside village or the skirts of a town lie in friendly nearness. The figures are sharply defined against the light, reflecting surface of the ice. The refined modulations of tint, and the delicacies of aërial perspective, aimed at by painters of such scenes in the middle of the 17th century, are seldomer found in AVERCAMP's works. These retain traces, rather, of older views of art. His pictures, though of much less frequent occurrence than his drawings, are to be found in several galleries. His signature is in most cases a simple monogram composed of the letters H and A; occasionally the full surname appears.

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* See "Oud-Holland," Jaargang III. 1835, p. 53

† Immerzeel (De Levens en Werken, &c. *sub voce* Avercamp), conjectures that this byname arose from the painter being of a taciturn disposition. But see the touching death-bed memorial of Beatrix Avercamp to the Magistracy of Kampen respecting her son Hendrik, Dec. 1633, and her will of the same date; in the former of which documents she repeatedly calls him *her dumb and pitiable son* (haren stommen ende miserabelen soen), while in the latter she makes provision for his support, in order that he may not be a burden on his brothers and sister. (J. Nanning Uiterdyk, in Obreen's *Archief, &c.*, 2[te] deel, pp. 208—207.).

No. **1346.** *A Winter Scene.*

In the foreground, towards the left, a leafless tree rises above humble tenements on the bank of a frozen canal. In the distance is a chateau with other buildings beyond. On the ice between the foreground and the chateau are numerous gaily-dressed persons skating. On the right, a sleigh occupied by a pleasure party and drawn by a horse. Wintry sky. Signed.



On Panel (circular), 1 ft. 3¼ in. diameter.
Purchased in 1891 from Mr. Edward Habich, of Cassel.

BAKHUIZEN (LUDOLF).

Was born at Emden, Dec. 18, 1631. His father was a government secretary at Emden, and Ludolf acted as his clerk until 1650, when he was placed with a merchant at Amsterdam, to learn commercial business. While thus engaged, Bakhuizen commenced making drawings of ships from nature, for which he soon found willing purchasers. He eventually studied painting under Albert van Everdingen, and he received also some instruction in the style which he had chosen from the marine-painter Hendrik Dubbels.

BAKHUIZEN's favourite subjects were wrecks and stormy seas, which he frequently sketched from nature in an open boat, at the great peril of himself and the boatmen. He engraved a few pieces: there are some etchings of the Y,* and other marine views, executed by him when old. He made also many constructive drawings of ships for the Czar Peter the Great, who took lessons of the painter, and frequently visited his painting-room. Among his other avocations, BAKHUIZEN also gave lessons in writing, in which he had introduced a new and approved method. He died at Amsterdam, November 17, 1708. Ludolf Bakhuizen, called the younger, a battle painter, was the nephew of the subject of this notice.

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* That part of the Zuider Zee on which Amsterdam is situated.

No. **204.** *Dutch Shipping.*

A Dutch ship of war, firing a salute; with fishing-boats, and other vessels, in a fresh breeze; off the Dutch coast.

On canvas, 3 ft. 4¾ in. *h.* by 4 ft. 6¾ in. *w.*

Bequeathed to the National Gallery, in 1846, by Mr. Richard Simmons.

Signed and dated—



No. **223.** *Dutch Shipping.*

A frigate, with a yacht saluting, a boat, and many small vessels; in a fresh breeze, off the Dutch coast.

On canvas, 2 ft. 5½ in. *h.* by 3 ft. 5½ in. *w.*

Bequeathed to the National Gallery by Mr. Charles L. Bredel, in 1851.

No. **818.** *Coast Scene.*

The sea shore with small breakers falling on the sands. A group of figures in the foreground, and a fishing boat pushing off in the middle distance. Signed L. B.

On wood, 13½ in. *h.* by 1 ft. 6½ in. *w.* Engraved by Daudet in the Le Brun Gallery.

Formerly in the collections of M. Lorrimer and M. De St. Victor. Purchased from Sir Robert Peel in 1871.

No. **819.** *Off the Mouth of the Thames.*

A gale and a stormy sea; on the right, cliffs, and a small fishing harbour. An English schooner and two boats in the foreground; a bark in the middle distance on the left, with mainsail and two foresails set.

On canvas, 3 ft. 2½ in. *h.* by 4 ft. 4 in. *w.*

Formerly in the La Fontaine collection. Purchased from Sir Robert Peel in 1871.

No. **1000.** *Shipping, the Estuary of a River.*

A jetty, on which is a small shed for passengers by the boats; the mast and sails of a vessel seen behind the jetty. A small boat with two men in front, another vessel to the right sailing towards a Dutch frigate at anchor in the middle distance. A dark cloudy sky casts a black shadow on the water.

On oak, 13½ in. *h.* by 18½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1050. *A Sea View, off a Port, with Shipping.*

On the left of the picture is a man-of-war riding at anchor, with a tricolour flag flying at her stern, and bearing the signature of the painter, *L. Backhuysen*. The date, 1681, appears in the right-hand corner of the picture.

On canvas, 3 ft. 11½ in. *h.* by ft. 4 in. *w.*

Bequeathed by Miss Sarah Solly in 1879.

BALDUNG (HANS),

Who acquired and adopted the by-name of GRIEN or GRÜN,* was born at Gmünd, in Swabia, in or about 1476. He settled at Strassburg in 1509, but two years afterwards was attracted to Freiburg-in-the-Breisgau, where he occupied himself with important commissions until 1517. Thence he returned to Strassburg, and renewed his lapsed right of citizenship. In 1545 he became a senator of that free city, and in the same year died. His earlier works exhibit the influence of Matthæus Grünewald and Martin Schongauer. Of later date, and more enduring, was the powerful example of Albert Dürer, with whom he stood on terms of friendship.† HANS BALDUNG, however, possessed both originality and imagination; he was also a most able draughtsman, a sound if somewhat unequal painter, and a good colorist. In his twentieth year he produced the two altar-wings in the convent of Lichtenthal, near Baden-Baden, where they now form separate centres. His paintings are numerous in Germany, Austria, and Switzerland; now for the most part in public collections, as at Berlin, Darmstadt, Aschaffenburg, Karlsruhe, Frankfort, Munich, Stuttgart, Vienna, Prague, and Basle; in churches, as in that of Saint

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* It has been suggested that this appellation owed its origin to Baldung's fondness for a peculiarly brilliant tint of green often found in his pictures. (Woltmann and Woermann. *Geschichte der Malerei,* II. 440.) That it was accepted by the artist himself is clear from his accustomed monogram, which is a combination of the letters H and B, with a G across the bar of the former.

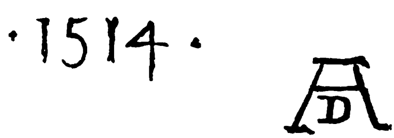
† Moritz Thausing supposes an early friendship between Dürer and Baldung at Nuremberg, which time and distance left unimpaired. On the death of Dürer, Baldung received a lock of his hair. This interesting relic, after the lapse of centuries, fell into the hands of the eminent painter, Eduard Steinle of Frankfort. It is now in the library of the I. R. Academy of Arts at Vienna. (M. Thausing, "*Dürer,*" &c., I. 177, 2nd ed 1884.) Dürer, in the diary kept during his journey in the Low Countries, records his having sold several impressions of "Grün-Hans's" engravings, which he had apparently taken with him on commission. (*Tagebuch.* March and June, 1521.)

Mary in the Capitol at Cologne, and elsewhere. Dates found on some of these range from 1496 to 1539. BALDUNG's greatest work is the altar-piece (alluded to above) in the monastery of Freiburg-in-the-Breisgau, completed in 1516, the central subject of which is the *Coronation of the Virgin*. The wings contain, on the inside, figures of the 12 Apostles; on the outside, four typical incidents in the life of Mary. On the reverse of the central panel is a large *Crucifixion*. BALDUNG sometimes tried allegorical and fanciful subjects. His portraits, of which several exist, are highly individual, and full of character. When unsigned they have sometimes passed for the work of Dürer; but they want his searching modelling. HANS engraved several copper-plates. Much more numerous, and belonging chiefly to the latest period of his life, are the woodcuts executed upon his designs: they amount to over 130. Characteristic drawings by him are to be found in most great collections, particularly in those at Vienna, Berlin, and Basle. Carlsruhe is fortunate in the possession of a sketch-book of his own, together with the silver style which he used in designing.*

 No. **245.** *Bust Portrait of a Senator.*

An old man with a grey beard, in a purple robe with a fur collar, and a cap on his head, and on his neck a chain and order decoration; a plain blue back-ground, with the date 1514, and the monogram of Albert Dürer.

On wood, 1 ft. 11½ in. *h.* by 1 ft. 7 in. *w.*



The date probably original; the monogram is a forgery.

Purchased for the National Gallery, in 1854, at the sale of M. Joly de Bammeville's collection.

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* The designs in the sketch-book have been published in fac-simile by Dr Marc Rosenberg, Frankfort-a-M. Keller; 1889.

BARBARELLI (GIORGIO).

Commonly called, from his large and handsome stature, GIORGIONE, was born of parents in good circumstances, near Castelfranco, before 1477. He was the fellow-pupil of Titian with Giovanni Bellini at Venice, and early distinguished himself for his beautiful colouring, and his effective treatment of light and shade. He was further distinguished for truth of representation, which he acquired by his practice of referring to nature on all occasions. After having visited his native place, where he painted some pictures, GIORGIONE returned to Venice, and by way of exhibiting a specimen of his ability, decorated the front of his house with subjects in fresco: he was, in consequence, employed on other works of the kind. Like many artists of the period, he was also in the habit of painting panels for various articles of ornamental furniture; for these he generally chose his subjects from Ovid, enriching them with appropriate landscape backgrounds. The frescoes with which, in company with Titian, he decorated the façade of the Fondaco de' Tedeschi at Venice have perished, and the nature and character of these groups and single figures can now be judged of only from Zanetti's etchings of the fragments which still remained in the middle of the last century.* Many pictures have been and many still are assigned to GIORGIONE, on no authority but that of individual opinion. A very few are admitted on all hands to be his work. Among (or perhaps as solely) these may be noted the *Enthroned Madonna, with SS. Francis and Liberale,* in the parish church of Castelfranco; the small composition called *La Famiglia di Giorgione,* once in the Manfrin collection, and now in that left by the late Prince Giovanelli at Venice; and the so-called *Three Philosophers* in the Belvedere at Vienna.†

This great painter died in 1511, before the completion of his thirty-fourth year. Some of the greatest masters of the Venetian and neighbouring schools were the scholars or imitators of

* A. M. Zanetti. *Varie Pitture a fresco de' principali Maestri Veneziani,* etc. Venezia, 1760.

† To this meagre list the late eminent Italian critic, Sgr. Giovanni Morelli, has now added, with general assent, the *Sleeping Venus,* No. 236 in the Dresden Gallery, as a veritable work of Giorgione's, and the prototype of Titian's celebrated picture in the "Tribuna" of the Uffizi at Florence. A few other works, in and out of Italy, may, without much danger of dispute, be ranked in the same category.

GIORGIONE:—Sebastiano del Piombo, the great Titian himself, and many others.

No. **269.** *A Knight in Armour.*

A small figure completely armed with the exception of the head; in his left hand he holds his lance. A dark background.

On wood, 1 ft. 3½ in. *h.* by 10¾ in. *w.*

This appears to be a study for the figure of San Liberale in he altar-piece by Giorgione at Castelfranco. The only difference is, that in the altar-piece the warrior wears his helmet, while in this picture he is bare-headed. From a MS. memorandum on the back of the picture, it appears that Mariette had also noticed the resemblance of this figure to the warrior in the Castelfranco altar-piece, which, he observes, was said to represent Gaston de Foix. Formerly in the collection of Benjamin West, P.R.A. Bequeathed to the National Gallery by Mr. Samuel Rogers, in 1855.

SCHOOL OF BARBARELLI.

No. **930.** *The Garden of Love.*

A hilly landscape, a village in the background, and mountains in the distance. In the foreground a small stream and cascade partly shaded by overhanging trees; to the left a man standing with a fiddle in his hand; behind him a woman with her right hand full of roses; at her feet two doves. Across the rivulet, towards the middle ground, a man in red suit and cap seated, and a woman reclining against him at his side, apparently asleep; a lute and some music lying in front of them. In the middle distance, two men accosting, and, still further, two other figures conversing.

On canvas, 7 ft. 3 in. *h.* by 4 ft. 11 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1160.** *The Adoration of the Magi.*

To the left of the picture the Virgin, draped in a large blue mantle, sits on the threshold of a building holding on her knees the infant Christ (undraped). Beside her sits St. Joseph, clad in a blue tunic and yellow mantle, bearing in his hand a gilt orb or vessel which he has just received from one of the Magi, who, in rich attire, kneels before the Holy Family. Near him, but farther to the right, another of the Magi, also kneeling and bareheaded, presents his gift, attended by a page. Behind this group are other figures (one in armour). To the right of the picture are attendants and horses. Average height of figures about eight inches.

Blue sky, with a glimpse of landscape in the right-hand upper corner.

On panel, 12 in. *h.* 2 ft. 8 in. *w.*

Purchased in London, at the sale of the Leigh Court pictures, in 1884.

No. 1173. *An Unknown Subject.*

In a garden enclosed by a shrubbery, a personage crowned with a chaplet of wild olive, and clad in a dark green tunic and maize-coloured pallium, sits on a raised throne, above which is suspended a conical canopy of coloured stuff. Before him on the steps of the throne, stands a boy in a grey gown bareheaded, and holding a cap in his hand. Behind kneels an attendant offering a dish filled with fruit, herbs, and grain (?), while a young man sitting on the right of the foreground, at the foot of the throne, plays on a mandolin. To the left a panther crawls over the herbage, and a peacock is perched on the dead branch of a tree. Behind rises a high cliff of fantastic shape with a beetling summit. Beyond is a hilly landscape, with buildings, &c. Deer in the middle distance.

On panel, 1 ft. 11¼ in. *h.* by 1 ft. 7¼ in. *w.*

Purchased in London, at the sale of the Bohn Collection, out of the interest of the "Clarke Bequest," in 1885.

BARBIERI (Giovanni Francesco) IL GUERCINO.

Giovanni Francesco Barbieri, *Cavaliere*, commonly called; from his squinting, Guercino, was born of very humble parents at Cento, near Bologna, Feb. 2, 1591; his father carried supplies of wood and faggots to the towns, and Guercino used to take care of his cart. He was self-taught: and after studying some time at Bologna and Venice, he repaired in the time of Paul V. to Rome; he there made the acquaintance of Michelangelo da Caravaggio,* and became a decided imitator of his style; but, in consequence of the impetuous temper of that painter, soon avoided his society. Having executed several honourable commissions at Rome, he returned to his native place after the death of his patron, Gregory XV. (Ludovisi), in 1623.

Guercino remained at Cento for a space of twenty years, when, after the death of Guido in 1642, he removed to Bologna, where

* See the notice of Caravaggio in this Catalogue under Amerighi.

he died in very affluent circumstances in 1666.* He is one of the principal masters of the class called *Tenebrosi;* but in his later works, or those which he painted after he settled in Bologna, in which he appears to have endeavoured to approximate the style of Guido, he forsook the vigorous handling and treatment of his earlier pictures, and fell into an insipid manner. His masterpiece is the great picture of Santa Petronilla,† in the Capitol of Rome. It was painted for one of the chapels of St. Peter's, where there is now a mosaic copy of it: the body of the saint is being deposited in the vault prepared for it in the Via Ardeatina outside the walls of Rome: above is a vision of the Saviour, with angels, receiving her soul.

No. **22.** *Angels weeping over the Dead Body of Christ.*

The head and shoulders are supported against a stone; the figure is slightly foreshortened; two angels kneeling complete the composition.

Engraved by J. Cheesman; by P. W. Tomkins; and by S in. Freeman Jones's *National Gallery.* On copper, 1 ft. 2½ in. *h.* by 1 ft. 5½ in. *w.*

Formerly in the Borghese Gallery at Rome. Ramdohr, in his account of that collection (1784), notices this picture as one of the productions of Guercino's best time.‡ It was bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

BAROCCI (Federigo),

Or Baroccio, was born at Urbino, in the Papal State, in 1528. His father Ambrogio Barocci, a sculptor, originally of a Milanese family, gave him his first instruction in design; he was afterwards placed with the distinguished painter Battista Franco, who spent some time at Urbino in the service of the Duke Guidubaldo II. After the departure of Franco, Barocci also left Urbino, and accompanied his uncle Bartolomeo Genga, the duke's architect, who taught him perspective, to Pesaro, then under the dominion of the Dukes of Urbino; his uncle procured him permission to copy some pictures by Titian in the ducal

* Passeri, *Vite de' Pittori,* &c.; Malvasia, *Felsina Pittrice.* A Life of Guercino was published by J. A. Calvi at Bologna in 1808. *Notizie della Vita, &c., di Gio. Francesco Barbieri.*

† Santa Petronilla, or Perina, was, according to the legend, the daughter of St. Peter the Apostle. Guercino's picture has been engraved by Frey and by Dorigny

‡ *Malerei und Bildhauerarbeit in Rom,* &c.

gallery there. In 1548, in his twentieth year, BAROCCI visited Rome, and remained there a few years, devoting his time chiefly to the study of the works of Raphael. Several pictures which he painted after his return to Urbino gained him great reputation. He confined himself almost exclusively to religious subjects, and executed several large altar-pieces, some of which he etched himself—as the *Pardon of San Francesco d'Assisi*, at Urbino, in 1581; and *The Annunciation*, at Loreto, a few years later; two of his masterpieces. In 1560, he returned to Rome, and was employed in the following year by Pius IV., with Federigo Zuccaro, in the Vatican. While there engaged, he was nearly poisoned, by some rival, as supposed. Though the attempt failed, it wholly incapacitated BAROCCI for painting for four years, and afflicted him for the remainder of his life, fifty-two years, with a disease of the stomach which rendered work impossible for more than two hours in the day. From the period of this misfortune, with the exception of three years passed at Perugia, during which he paid a short visit to Florence, BAROCCI spent the remainder of his long life at Urbino, where he died of apoplexy on the last day of September 1612, aged 84: he was buried there in the church of San Francesco, with all the ceremony due to his great reputation. BAROCCI is generally said to have fonnded his style upon the works of Raphael and Correggio: his works have considerable resemblance to those of Correggio in delicacy of light and shade. In colouring he was peculiar; Mengs* has observed, that his works are deficient in yellow tints. Bellori has also pointed out the defects of his colouring, remarking that he used too much vermilion and too much ultra-marine.† Reynolds observes that he "falls under the criticism that was made on an ancient painter, 'that his figures looked as if they fed upon roses.'"‡ His style had considerable influence upon the painters of his time, both at Rome and Florence. Of all his followers, the most distinguished was Lodovico Cardi, commonly called Cigoli, who, partly through the example of BAROCCI's works, became a reformer of the then degenerate Florentine school.

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* Mengs, *Hinterlassene Werke*, vol. i. p. 252.

† Bellori, *Vite de' Pittori, Scultori, ed Architetti moderni, &c.* Rome, 1672. Baldinucci, *Notizie de' Professori del Disegno da Cimabue in qua.* Florence, 1681–88.

‡ Sir J. Reynolds *Notes on Du Fresnoy's Art of Painting*, note lv.

14 No. **29.** *A "Holy Family."*

Known as "La Madonna del Gatto," from the circumstance of a cat being introduced into the picture. Though the subject is ostensibly holy, it is here treated merely as an ordinary domestic scene. The little St. John, leaning with his left arm upon the lap of the Virgin, is playfully teasing a cat, by holding up a little bird beyond its reach. The Madonna is pointing with her right hand to the cat, as if to direct the attention of her infant son, who has just turned from the breast, to the incident. Behind is Joseph, who, with his left hand resting upon a table, is leaning forward, and appears to be equally engrossed by the trivial circumstance.

Engraved by C. Cort, in 1577; and by A. Cardon, and others. On canvas, 3 ft. 9 in. *h.* by 3 ft. *w.*

A "Madonna del Gatto" is noticed by Bellori, and he appears to allude to this picture, though he calls the little bird a swallow, and mentions that it is tied with a piece of string, which is not evident at present, and the bird is a goldfinch. Bellori terms the composition a *scherzo* (a playful piece), and adds that it was painted for the Count Antonio Brancaleoni. The picture above described was long in the Cesarei Palace at Perugia, whence it was procured by Mr. Irvine for Mr. Buchanan in 1805, of whom it was purchased by the Rev. W. Holwell-Carr, who bequeathed it, in 1831, to the National Gallery. There are several old copies of it.

BASAI'TI (MARCO),

A Venetian painter, was born in Friuli, according to some writers, of Greek parents. He first appears in 1503, in the capacity of assistant to Alvise Vivarini. His pictures, several of which are preserved, are signed M. Baxit, Marcus Baxaiti, and Marcus Basaiti. He painted probably before 1500 and until after 1521. An altar-piece, representing the *Calling of the Sons of Zebedee*, painted in 1510, formerly in the Certosa, and now in the Academy of the Fine Arts at Venice, was once considered his masterpiece; but another specimen in the same gallery—*Christ in the Garden with his Disciples*—is now justly preferred to it. Basaiti's works, when well preserved, are brilliant in colour, and display great ability in the general management of the accessories, especially in the landscape back-grounds, which, according to Zanetti, he contrived to unite with his figures more skilfully than his contemporaries. A contemporary of Giovanni Bellini, he could not escape the influence of that great master, to whom

many of his works have been ascribed. Amongst good examples of BASAITI's art, are the *Assumption* in S. Pietro Martire at Murano, a *St. Sebastian* in the Salute, Venice; an exquisite variation on the *Calling of the Sons of Zebedee,* dated 1515, in the Belvedere at Vienna, and a fine portrait, signed and dated 1521 in the Bergamo Gallery. As one of the early Venetian oil-painters BASAITI may be regarded as having successfully adopted the delicacy and brilliancy of the Flemish masters of the 15th century.*

No. **281.** *St. Jerome reading.*

The saint is seated, reading a folio volume which rests upon his knee. A small figure in a rocky landscape, with a distant view of a fortified town.

On wood, 18¼ in. *h.* by 13 in. *w.*
Purchased from M. Marcovich, in Venice, in 1855.

No. **599.** *The Infant Christ asleep on the Lap of the Virgin,*

Who is seated on the ground in a meadow and adoring the child. Behind are some goats and cattle pasturing; in the background is a convent on a hill, with mountains in the distance. On the left is an eagle perched on a dead or leafless tree, watching a contest between a stork and a snake at the foot of the tree.

On wood, 2 ft. 2 in. *h.* by 2 ft. 9 in. *w.*
Purchased in Florence from Signor Achille Farina in 1858.

BASSANO (JACOPO). *See* PONTE.

BAZZI (GIOVANNANTONIO).

Commonly called IL SODOMA, was born at Vercelli in Western Lombardy in 1477. His father, Jacopo de' Bazzi, was a shoemaker by trade. GIOVANNANTONIO, when in his 13th year, was placed with a local painter named Martino Spanzotti; but soon after the death of his father, in 1497, he appears to have betaken himself to Milan, where Leonardo da Vinci was resident. There,

* Zanetti, *Della Pittura Veneziana,* p. 73. Moschini *Guida per la Città di ia,* vol. 1, p. 11.

if not under the direct teaching, at least within the sphere of the powerful influence of the great master, young BAZZI studied for two or three years. His talents must have become known, for in 1501 we find him at Siena, whither, as Vasari relates, he was conducted by mercantile agents of the wealthy family of the Spannocchi of that city. In Siena his artistic gifts and his youth gained him friends. The native school there, which could look back to such founders as Duccio, the Lorenzetti, and Simone di Martino, had then for many decades vegetated rather than flourished. Little influenced from without, it still followed the traditions, and generally clung to the forms, of the 14th century, into which it could no longer breathe life. BAZZI, therefore, had an open field before him in Siena and its territory. Within the six years that followed his arrival there he found ample employment. To this period of his life belong the large *Descent from the Cross,* now in the town gallery; the frescoes in the convent of S. Anna, near Pienza; those in the castle of Trequanda in Valdichiana; and, greater by far, those executed in 1505–6 in the Benedictine convent of Mont' Oliveto Maggiore, south of Siena, 25 in number. These depict incidents in the life of St. Benedict, and complete the series begun by Signorelli. In 1507 the rich patrician banker, Agostino Chigi, domiciled at Rome, revisited Siena, his native city, and struck by the genius of BAZZI, invited him to Rome, and presented him to Julius II. The result of this recommendation was a commission to adorn with frescoes the Camera della Segnatura in the Vatican. But while the painter was still at his task on the vault of the chamber, his work was cut short by the arrival in Rome of young Raphael, to whom the Pope transferred the commission, with liberty to efface what BAZZI had executed. However, the central composition, consisting of the escutcheon of the Pope supported by boy genii, was left entire; while the finely designed borderings of the other subjects were destined to enclose the allegorical figures of Sanzio. BAZZI returned to Siena, where, in 1510, he married Beatrice, daughter of Luca de' Galli, landlord of the inn "Alla Corona." He resumed work at Siena until 1513 or 1514, when (Leo X. having succeeded Julius), again invited to Rome by Chigi, he commenced a series of frescoes in a first-floor apartment of his patron's villa, afterwards the Villa Farnesina. Of these the most striking is the *Nuptials of Alexander and Roxana,*

a work of surprising beauty and vitality. The inspiration of SODOMA in this instance was Lucian's description of a work by the Greek painter Aëtion. BAZZI's composition could, of course, have nothing in common with that of the Greek, save the incidents of the story and the beauty of the presentment. But it may well be doubted whether the earlier master surpassed him of the Renaissance in the treatment of the theme chosen by both. The head of Roxana, with downcast eyes, is of a bewitching loveliness. The whole picture is a lyric, full of imagination and delicate fancy. In 1515 SODOMA returned to Siena, which then became his head-quarters for the rest of his life; although between the year just named and 1542 he moved much about in Tuscany and Upper Italy, and doubtless left productions of his pencil in many localities. To 1518 belong the four fine frescoes in the Oratory of S. Bernardino in Siena, part of a series of which Beccafumi and Girol. del Pacchia executed the rest. Within the two preceding years the *Holy Family with S. Calixtus*, now in the chapel of the Palazzo Pubblico, had been produced.* In 1525 date the frescoes which fill the chapel of S. Catherine of Siena, in S. Domenico. Here, the group of the saint supported by two attendant nuns when, swooning, she receives the holy stigmata, is a masterpiece of unaffected grace and pathos. In the same year was painted the standard for the confraternity of S. Sebastian, showing on one side the martyr bound to a tree, and on the other the Madonna (now in the Uffizi, Florence); further, the *Adoration of the Kings*, for S. Agostino. At intervals between 1529 and 1537 were executed the frescoes in the Sala delle Balestre and in other parts of the Palazzo Pubblico. The colossal *Madonna* for that architectural gem, the chapel of S. Maria della Spina at Pisa, dates from 1542.† BAZZI was now advanced in years, and he seems to have retired from active work. Attended in his decline by his wife, he died Feb. 14, 1549.

The works of SODOMA show that he issued truly from the school of Leonardo da Vinci. But he himself possessed an innate sense of youthful and feminine beauty and grace, while he

* It was painted for the altar of S. Calixtus in the Duomo, and was thence transferred to the Pal. Pubblico in either 1681 or 1704. (Private communication from Sgr. G. Milanesi.)

† The late Senator Giovanni Morelli has seen reason for restoring to Sodoma many works which have long borne other attributions.

could also impart to his figures dignity and energy. His colour is generally harmonious. His execution is very unequal, sometimes most careless. Had he studied with only half the earnestness which Leonardo so strenuously enjoined, he might have taken rank amongst the greatest artists of his time. But although the more bitter of Vasari's accusations, which betray a strong hostile animus, may be regarded as probably calumnious, there is reason enough to believe that the temperament of SODOMA and his love of pleasure and ostentation sadly interfered with devotion to his art. However, his caprices and aberrations notwithstanding, he was a great artist, and his absence from the illustrious rolls of the later Renaissance would have left a sensible gap in the history of Italian painting. By his example the languishing school of Siena received an impulse such as the tamer art of Pinturicchio could scarcely have given to it.

No. **1144.** *The Madonna and Child with Saints.*

On a throne, canopied by a curtain which is raised by boy angels, sits the Virgin, clad in a red tunic and a blue mantle, and bearing on her knees the Infant Christ. He raises his hands to bless a kneeling monk, who is presented by St. Peter.

On wood, 1 ft. 7 in. *h.* by 1 ft. 2$\frac{1}{4}$ in. *w.*

Formerly in the Rosini Collection at Pisa.

Purchased at Florence in 1883 from Mr. C. Fairfax Murray.

No. **1337.** *Head of Our Lord.*

A life-size study; bust length; possibly part of a large picture. The head of our Lord, inclined downwards, is crowned with thorns, from which thick clusters of brown hair fall on each side of the face. The eyes are downcast; the hands raised in prayer; the breast and shoulders are draped in white linen.

On canvas, 1 ft. 2$\frac{3}{4}$ in. *h.* by 11$\frac{1}{2}$ in. *w.*

Purchased in 1891, from Mr. Edward Habich, of Cassel.

BEERSTRAATEN (JAN ABRAHAMSZ).

This painter, the son of Abraham Jansz Beerstraaten, a cooper of Amsterdam, was baptized there May 31, 1622. In 1642 he married Magdalena, daughter of Antonie van Bronckhorst.

She died in 1665, leaving four sons and a daughter;* her husband survived her no more than about a year.† Nothing further is known as to his life, and, although he deserves a distinct place in the Amsterdam school his name is not mentioned by any nearly contemporary biographer. BEERSTRAATEN, as the subjects of many of his pictures and drawings prove, journeyed in various parts of Holland. Whether he ever travelled further is uncertain. His paintings of Mediterranean seaports might have been founded on local sketches by other Dutch artists; but his drawings of similar scenes can less easily be so accounted for. Marine and coast views with shipping, often with a stormy sea, views in towns, winter landscapes peopled with skaters, and, occasionally, sea fights, were his chosen subjects. His manner of painting was vigorous. Delicate finish and precision of touch were less his aim than freedom of handling combined with broad contrasts of tone, where the colour, of a subdued richness, shuns brilliancy and often loses itself in harmonies of grey. The best of the figures in his works were perhaps supplied by other hands than his own. The five pictures by BEERSTRAATEN in the State-Museum at Amsterdam afford excellent examples of each class of subject treated by him; the Town Hall of the same city contains two specimens; some are in the Six and other private collections. The painter is also represented in the Louvre, in the Galleries of Rotterdam, Berlin, Dresden, and Munich, and richly in Sweden. A great number of his drawings, executed for the most part in chalk and slight Indian ink or bistre wash, are extant.‡

No. **1311.** *A Winter Scene; a Castle in the centre; Skaters on the Ice.*

The castle, a massive square structure with round towers at the angles and high-pitched roofs, appear to be that of Muiden,

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* For the facts above stated see *L'Art et les Artistes hollandais* par Henri Havard. Paris, Quantin, 1874—1881, III.

† He died in 1666. Bredius, *Catal. des Peintures du Musée de l'Etat à Amsterdam*; 2nd ed. 1888. The year of Beerstraaten's death had been accepted as probably 1687.

‡ Havard op. cit. gives a list of pictures and drawings by J. Beerstraaten. Certain pictures exist having the characteristics of those of the subject of the present notice, but signed A. Beerstraaten. This initial A., long held to denote Alexander, then Abraham, is now believed to stand in all cases for Antonie on the evidence of two pictures which bear the last of these Christian names in full. The painter was a contemporary and perhaps a brother of Jan. (Amsterdam Catalogues as above).

between Amsterdam and Naarden. A light wooden bridge supported on stakes connects it with an embanked causeway on the left, from which the frozen water, surrounding the castle and enlivened by skaters, extends to the extreme right and towards the distance, where the fortified village of Muiden is seen. On the left, far off, appears the Zuyder Zee. The country, interspersed with trees, lies under snow. The sky is obscured by masses of dark cloud which, low on the extreme left, transmit some lurid yellow light from the declining sun. Signed in the foreground I. BEERSTRAATEN, 1658.

On canvas, 3 ft. 1 in. *h.* by 4 ft. 2 in. *w.*

Purchased in London from Messrs. P. and D. Colnaghi, in 1890.

BELLINI (GENTILE).

GENTILE, elder brother of Giovanni,* and son of Jacopo Bellini, was born about 1426–27. He was named after Gentile da Fabriano, under whom his father had studied. He learnt his art from his father at Padua. It was not until after his thirtieth year that he removed to Venice, where he is first heard of in 1464, as commissioned to paint on the organ-shutters of St. Mark's, in tempera, colossal figures of Saints Mark, Theodore, Jerome and Francis. These remain in their original place, in all their dry severity. In 1465 he painted for the church of S. Maria dell' Orto, in tempera on canvas, the figure of the *Beato* Lorenzo Giustiniani, first Patriarch of Venice; an injured work, recently rescued from its obscurity in the magazine of the Accademia at Venice; but interesting, as illustrating the severe training of the school of Jacopo. Eleven years later GENTILE was employed by the State to renovate the frescoes by Gentile da Fabriano in the Hall of the Grand Council in the Ducal Palace; these having shown signs of decay. Gaining in reputation, and in favour with the authorities, he was selected by the Senate to fulfil the request of the Ottoman Sultan Mahomet II. that a skilful limner might be sent him from Venice; and on the 3rd of September 1479, GENTILE sailed for Constantinople with two assistants, at the expense of the State. The Sultan, who was by no means a rigid mussulman, sat for his portrait to the

* See Memoir of Giovanni Bellini in this Catalogue.

artist, and his example was no doubt followed by many of the magnates at court.* GENTILE appears not to have staid very long in the Turkish capital. On leaving it he was rewarded by the Sultan with oriental munificence, raised to the dignity of knighthood, and invested with a richly-wrought chain of gold, equal in weight to 220 golden scudi. Returned to Venice, he received from the State an annual salary of 220 scudi, settled on him for life. He rejoined his brother at their work in the ducal palace, and painted on canvas, for the Hall of the Grand Council, four subjects from the legend of Frederick Barbarossa's visit to Venice. These unhappily perished in the great fire at the Palace in 1577. Vasari, who had seen them, has left us an interesting description of them. It must have been about the year 1486 that Titian, as a boy of nine years old, entered the studio of GENTILE. Two or three of the extant productions of GENTILE may here be mentioned. The moderately-sized picture of a *Miracle of the True Cross* in the Venice Academy is well known. In this work the portrait of Caterina Cornaro, *quondam* Queen of Cyprus, is said to be introduced among the kneeling dames who line the quay of the canal and witness the miracle. In the same collection is the large composition of the *Procession of Corpus Domini*, also illustrating a local miracle. Although sadly shorn of its original brilliancy by the ravages of time and the more regrettable assaults of clumsy restorers, it still retains matter enough to attract and fix the admiration of the artist. The same remarks apply to the picture of *St. Mark preaching at Alexandria*, now in the Brera Gallery at Milan. The restorations in this case are observable chiefly in the group of white-veiled oriental women who sit on the ground in front of the Apostle. This important work was unfinished when GENTILE died, and was completed, as his will enjoined, by Giovanni. An *Adoration of the Magi* in the late Sir Henry Layard's collection at Venice (in oil, on canvas), belongs to an earlier, though late period of the painter's life. It is an interesting work, with its trains of figures in varied eastern costume, and

* The late Sir Henry Layard's collection at Venice contains a most interesting and valuable, though somewhat impaired portrait of the great Ottoman conqueror, by Gentile Bellini. It is no doubt an autograph *replica* of the portrait which the artist painted at Constantinople, and which must have remained with the Sultan, and it probably served as the type from which the bronze medal or plaque of Mahomet II., well known to collectors, was carved. The finish of his work in its best preserved parts is of the utmost minuteness and delicacy.

a proof of the freedom of pencil which the master gradually attained after he had adopted practice in oil. Although he painted many portraits, few of those now ascribed to him can be authenticated. GENTILE was married, but he left no children. He died February 23, 1507, and his remains were interred, as his will directed, in the church of SS. Giovanni e Paolo in Venice.

No. **1213.** (Supposed) *Portrait of Girolamo Malatini, Professor of Mathematics at Venice.*

Half length; life size. A man of about 70 years of age, with white hair and shaven face, dressed in a black gown and black berretta, holding in his left hand a large pair of compasses, and raising his right with a gesture of explanation.

On canvas; in oil, 2 ft. 3 in. *h.* by 1 ft. 10¾ in. *w.*

Purchased in 1886 from Dr. J. P. Richter, out of the Walker bequest.

BELLINI (GIOVANNI).

GIOVANNI BELLINI,* and his elder brother, Gentile, were the sons of the Venetian Jacopo di Piero Bellini, an artist of great talent, and originally a pupil of Gentile da Fabriano, under whose tutelage he entered while the latter was at Venice, and whom he accompanied as apprentice to Florence. He afterwards made Padua his chief place of abode.† Of the circumstances of Jacopo's marriage, and of the dates of his children's births, there is no record. His younger son GIOVANNI was born about 1428, or possibly a year or two earlier. The sons studied together in their father's school at Padua, and at the

* In the Venetian mode, Giambellin, Zambellin, or Zuan Bellin.

† He painted also at Verona, as well as at Venice, where he was employed in 1430; as attested by an autographic inscription in his drawing book now in the British Museum.

most impressible period of life must have seen the great works which Donatello was then executing in that city. There too they formed a friendship with the young Andrea (afterwards the great Mantegna), who was then emerging from the school of Squarcione, and who subsequently married their sister Nicolosa.* Without doubt the master mind of Andrea, and his severe tendencies in art, exercised a lasting influence upon the milder nature of GIAN BELLINI. This influence is very manifest in works of his middle period; notably in the large altar-piece painted for the church of SS. Giovanni e Paolo,† at Venice; and in the yet earlier and more beautiful work for the church of S. Giobbe, now in the Accademia. It may have been after 1460 that GIOVANNI settled at Venice, where he had to rival the established fame of the Vivarini. By his own talents and the aid of his brother, who had attained to great credit with the Signory, he gradually rose in esteem; and in 1479, when Gentile departed on his famous mission to Constantinople, GIOVANNI was appointed in his place to carry on the series of pictures for the Hall of the Great Council, begun by his brother in 1474, at the instance of the Doge, Niccolò Marcello. In consideration of this commission he received the promise of the first vacant *senseria* (broker's patent) in the Fondaco de' Tedeschi.‡ On Gentile's return the brothers worked together on those great canvasses, the destruction of which by a fire in the Ducal Palace in 1577, has deprived us of the power of estimating their merits.

In the course of a long life the style and method of GIAN BELLINI altered and developed greatly. His earlier works were executed in tempera. But the use of an oil medium was spreading itself over Italy, and, having been introduced into Venice by Antonello da Messina, was gradually adopted by the native painters, GIOVANNI being one of the first to master the new practice, which, before the close of his laborious career, he carried towards that perfection fully given to it by the hands of his great pupils Giorgione and Titian.

GIOVANNI's productions are marked by dignity and gravity; by a deep pathos, and often by a winning *naïveté*. A prophetic

* See the memoir of Mantegna in this Catalogue.

† Burned, together with Titian's famous "Death of S. Peter Martyr," in the fire which broke out in the sacristy of that church on the 16th August 1867.

‡ Notes on the Bellini in *Gazette des Beaux Arts*, vol. xx., 1866, p. 281.

sadness veils the sweet faces of his Madonnas. But the solemnity of his manner sometimes rises to grandeur. His drawing is true to nature; the cast of his drapery fine. His colouring grew to be warm and lustrous; and although it was not his aim to paint flesh from the point of view of Titian, his flesh-tones in his later period are rich and glowing; they form a part of the general harmony. With Titian they become the key-note of the whole. In the management of his landscape backgrounds he equalled any, and surpassed most, of his competitors, uniting breadth of treatment with the most loving finish in details. He painted many portraits, amongst which those of the contemporary Doges.* Taken altogether, GIAN BELLINI was distinctly the greatest figure in the Venetian School in his time. And that he was still acknowledged as such towards the end of his life we have proof in the testimony of Albert Dürer, who, on his visit to Venice in 1506, was so much impressed by the man and influenced by the painter. We may still contemplate wonderingly his masterly work in S. Zaccaria, executed in 1505; and his glowing altar-piece in S. Giovanni Crisostomo, painted in 1513; and may witness with surprise the rejuvenescence shown in the *Baccanale* of the following year, where fine design, gem-like colour, and exquisite landscape, combine to exhaust the aims of the renaissance in Art.† He died November 24th, 1516, being then, if we adopt the lowest possible computation, in his ninetieth year, and was buried in the church of SS. Giovanni e Paolo in the same tomb where his brother had lain since 1507.

A galaxy of great painters owed their more or less direct teaching to Giovanni Bellini, such as Cima da Conegliano, Lorenzo Lotto, Palma Vecchio, and those princes of the Art, Giorgione and Titian; to say nothing of a minor host with less capacity for development, whose works, during their lives, reflected the images of their prototype.

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* Giovann, Mocenigo, Marco Barbarigo, Agostino Barbarigo, and Leonardo Loredana.

† Now in the possession of the Duke of Northumberland at Alnwick Castle This picture was, however, left unfinished at Bellini's death, and was completed by Titian.

1 No. **189.** *Bust Portrait of the Doge Leonardo Loredano in his State Robes.*

He died in 1521, having filled the office of Doge nearly 20 years from 1501.* Joannes Bellinus is written on an unfolded scrip of paper, or cartellino.



On wood, 2 ft. *h.* by 1 ft. 5½ in. *w.*

This picture was formerly in the Grimani Palace at Venice, whence it was brought to England by the late Lord Cawdor. It passed subsequently into the possession of Mr. Beckford, from whom it was purchased for the National Gallery, in 1844.

5 No. **280.** *Madonna and Child.*

The Virgin with the Child on her knee. In her left hand she holds an apple, on which the right hand of the Child rests; her right hand supports the Child. Behind is suspended a green curtain with a red border. Landscape back-ground. Inscribed on an unfolded scrip of paper, on a coloured marble screen below, Joannes Bellinus, P.



On wood, 2 ft. 11¾ in. *h.* by 2 ft. 1½ in. *w.* Engraved by L. Boscolo.

Purchased from the Baron Galvagna, in Venice, in 1855.

3 No. **726.** *Christ's Agony in the Garden.*

A rocky landscape in a warm twilight. In the fore-ground are the three disciples sleeping, while the Lord is praying on a hill a little way from them; above, an angel appears holding a cup as

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* *De Vita, Moribus, et Rebus Gestis Omnium Ducum Venetorum &c., Historia* Francofurti ad Moenum. 1574.

the emblem of the Passion. In the distance beyond the brook Cedron, is seen Judas approaching with a crowd of Jews. (See Luke, ch. xxii., and John, ch. xviii.)

On wood, 2 ft. 8 in. *h.* by 4 ft. 10 in. *w.*

Purchased in London at the Davenport-Bromley sale in 1863.

10 No. **808.** *St. Peter Martyr.*

Portrait of a Dominican Monk, holding a palm branch, with a knife in his head and a dagger in his breast. Signed in a cartellino, *Joannes Bellinnus, pinxit.*

On wood, 1 ft. 10½ in. *h.* by 1 ft. 6½ in. *w.*

From the collection of the Marquis Picenardi. Purchased in 1870 at Milan, from Signor Giuseppe Baslini.

11 No. **812.** *Landscape, with the death of St. Peter Martyr, 1252.*

The Dominican and his companion are attacked by two armed men in a wood, on the road between Milan and Como. In the background are several labourers at work in the wood; a small town is seen in the distance. Signed, *Joannes Bellinus, ft.*

On wood, 3 ft. 4 in. *h.* by 5 ft. 4 in. *w.*

Presented by Lady Eastlake in 1870.

45 No. **1233.** *The Blood of the Redeemer.*

A mystic subject. The risen Saviour, unclothed but for a linen loin-cloth, stands before us, encircling with his left arm the Cross, on which hangs the Crown of Thorns. Of the pierced hands, the left presses round the wound in the side, while the right is extended with open palm. His look and gestures seem to demonstrate that the blood which pours from the lance-wound is freely given for the redemption of the world. The blood is received in a chalice by a little kneeling angel, winged, and wearing a long violet-grey tunic. The figures are on a terrace, which is paved with squares of marble, white and black, and enclosed by a parapet, decorated with antique reliefs modelled in gold on a black ground. Beyond this is a sombre landscape, with castellated buildings on the left, and ruins on the right; near the latter are seen two small figures. Towards the high horizon is a distant town amidst low hills. The streaky sky indicates early dawn.

On wood, 1 ft. 6 in. *h.* by 1 ft. 1 in. *w.*

Purchased in London from Mr. C. Fairfax Murray, out of the interest of the "Clarke Bequest," in 1887.

Ascribed to GIOVANNI BELLINI.

No. 1310. *"Ecce Homo."*

Life size, bust length. The head of Christ is crowned with thorns, and blood flows from the wounds on His brow. The eyes suffused with tears, and slightly parted lips, give an intensely pathetic expression to the face. The shoulders are covered with dark blue drapery.

On panel, 1 ft. 2 in. *h.* by 11 in. *w.*

Purchased in London at the sale of the Perkins' Collection, in 1890.

SCHOOL OF GIOVANNI BELLINI.

No. 234. *A Warrior adoring the Infant Christ.*

On the left is the Virgin seated, with the Infant Christ on her knees; St. Joseph leans on a low wall behind. In the centre of the picture a knight in armour, with a kerchief round his head, is represented kneeling on a carpet in the act of adoring the divine infant: in the back-ground to the right, behind a parapet wall, is a servant holding the horse of the Knight, in the distance a hilly landscape, with a church and probably a convent. Six figures, small life-size.*

On canvas, 5 ft. 1 in. *h.* by 8 ft. 7 in. *w.*

Formerly in the collection of Mr. Samuel Woodburn, by whom, as well as by many others, it was attributed to Giorgione. It was purchased for the National Gallery at the sale of Mr. Woodburn's collection in 1853.

No. 694. *St. Jerome in his Study.*

The saint, dressed in crimson and blue, is seated on a bench, reading at a desk. On his right, in the back-ground, are two open cupboards containing books, a flask, a candlestick, and other objects; in the foreground are a sleeping lion, a partridge, a pair of slippers, and a cardinal's hat, blue. Through an open window are seen the sea, some distant hills, and a convent.

On canvas, 2 ft. 4½ in. *h.* by 3 ft. 2½ in. *w.*

Formerly in the Manfrini Gallery at Venice, purchased from the proprietors of that collection in 1862.

BELTRAFFIO (Giovan Antonio),

Or Boltraffio, was born at Milan of noble parents in 1467. He must have followed his artistic instincts early in life, although it

* It should be stated here that some authorities of deserved repute ascribe this picture as well as No. 694 to Vincenzo Catena. The arguments in favour of this view do not at present seem quite convincing, and the more general attribution above is at least a safe one.

was probably not until after Leonardo da Vinci had settled at Milan that BELTRAFFIO, coming under his influence, determined to devote himself seriously to the study and practice of painting. He sat at the feet of the teacher, lodged with him, and became one of his most ardent disciples. He sought with all reverence to follow the precepts and imbibe the spirit of his great master, but a strong intelligence saved him from becoming a mere imitator. His scope was not wide nor his imagination powerful, but within the limits to which he confined himself, nothing could exceed the loving care which he bestowed upon his refined works. His outline is pure and select, his modelling true, if wanting in the thoroughness and subtlety of Leonardo's, his colouring always pleasing. His portraits are so fine that we only regret their rarity. Of his works on a large scale, which are very rare, the most important is the altar-piece formerly in the church of the Misericordia, near Bologna, but now in the Louvre. It contains, in a landscape, the Virgin and Infant, S.S. John the Baptist and Sebastian, and two worshippers (Girolamo and Giacomo Casio). The feeling throughout is noble, although the head of the Virgin lacks the more classic type to be found in the picture described below, and in the exquisite small panel of the Poldi-Pezzoli collection at Milan. The Berlin Gallery contains a fine *S. Barbara.* The fresco in the convent of S. Onofrio at Rome (*Madonna and Child with a Worshipper*), commonly ascribed to Da Vinci, is now, with much show of reason, given to his pupil. Some beautiful portrait studies in crayons, undoubtedly by the latter, though still attributed to his master, are in the Ambrosiana at Milan. BELTRAFFIO appears to have been one of the friends who accompanied Leonardo to Rome in 1514. He died at Milan, June 15, 1516, three years before the decease of his master.

No. **728.** *The Madonna and Child.*

The latter lying on its mother's lap, has just turned away from her breast and is looking out of the picture. In the back-ground is a landscape almost wholly screened from view by a green and gold hanging. Figures life-size.

On chesnut, 3 ft. *h.* by 2 ft. 2 in. *w.*

Formerly in the Northwick Collection. Purchased in London at the Davenport-Bromley sale in 1863.

BENVENUTO DA SIENA.

Benvenuto, of Siena, was born on the 13th of September 1436, and was the son of Giovanni di Meo del Guasto, a mason. He died in 1518 or 1519.

Benvenuto executed some of the illuminations of the books of the choir of the cathedral of Siena, in 1482; and he designed portions of the pavement there in 1485:—the *Tiburtine Sibyl, Albunea,* and *Jephtha's Sacrifice.*

There are three small pictures by him in the Academy at Siena; and at Volterra is an *Annunciation* painted in 1466, signed Opus Benvenuti Joannis de Senis.

By an income return in 1488, in which he complains of dearth of work in Siena, it appears that the painter had three sons and three daughters. His son Girolamo di Benvenuto, also a master of some position, was born in 1470, and died about 1524.*

No. **909.** *Madonna and Child, with Saints.*

The Virgin placing a sprig of white roses in the hand of the Infant. Two angels on the throne behind, playing musical instruments.

In tempera, on wood, 5 ft. 6½ in. *h.* by 2 ft. 2½ in. *w.*

The centre of an altar-piece. Purchased in 1874, at the first sale of Mr. Alexander Barker's collection.

On the side panels are paintings of St. Peter and St. Nicholas of Bari. Each 5 ft. 6½ in. *h.* by 2 ft. 2½ in. *w.* Purchased at a later sale of the same collection in 1879.

BERCHEM (Nicolas),

Was baptized at Haarlem, Oct. 1, 1620; and died at Amsterdam, Feb. 18, 1683. He had many masters, among whom were his father Pieter Claasze, Jan Van Goyen, J. B. Weenix, and Jan Wils, whose daughter he married. Berchem painted in several styles—portrait, figure (large and small), battles, and landscape with cattle and small figures, in which last class he is chiefly distinguished. His pictures are remarkable for their composition, their careful finish,

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* Milanesi, *Documenti, &c., dell' Arte Senese,* vol. iii. p. 79. Crowe and Cavalcaselle, *Painting in Italy, &c.,* vol. iii.

and at the same time freedom of handling; and for their warm tone of colour and brilliant lighting. He is supposed by some, from the nature of his scenes, to have studied in Italy. At the height of his reputation, in 1665, BERCHEM sold his labour, from early morning until four in the afternoon, for 10 florins a day: his wife is said to have suffered him to keep very little money; he appears to have been prone to spend it too freely on Italian drawings. At the sale of his effects after his death his pictures produced 12,000 florins, and his sketches 800. BERCHEM also etched; there are in all 56 plates attributed to him, chiefly of animals, which are very scarce. BERCHEM was a nickname or surname that originated with himself; it is variously accounted for.

No. **78.** *Landscape with Ruin.*

On the left the remains of a vaulted building, partly overgrown with foliage. Near it stands a peasant woman talking to a man who sits on the ground, surrounded by cows, goats, and sheep. On the right a half-withered tree trunk. Beyond a wooded plain with mountains in the distance.

On canvas, 1 ft. 9¼ in. *h.* by 2 ft. 1¾ in. *w.*

Bequeathed in 1861 by Mr. R. Frankum.

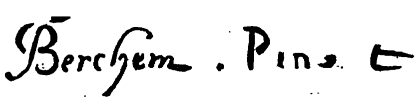
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No. **240.** *Crossing the Ford.*

A hilly scene with clump of trees; figures and cattle, sheep, &c. crossing a stream in the fore-ground: sunset.

On wood, 11¾ in. *h.* by 1 ft. 5½ in. *w.*

Bequeathed to the National Gallery by Lord Colborne, in 1854. Signed—



No. **820.** *Landscape with Ruin.*

A hilly country, evening; some peasants and cattle are crossing a stream; on the left is a ruined arch. Signed *Berchem.*

On wood, 1 ft. 6 in. *h.* by 1 ft. 3 in. *w.* Engraved in the Poullain Gallery.

Formerly in the Braamcamp, Poullain, and Tolozan collections &c Subsequently in Sir Simon Clarke's possession. Purchased with the Peel collection in 1871.

No. 1004. *Italian Landscape.*

Hilly country; muleteers resting with their animals in the scanty shade of some slender trees in the foreground, much above the plain of the distance. The broken trees indicate an exposed situation. Signed BERCHEM.

On canvas, 3 ft. 7 in. *h.* by 4 ft. 1 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1005. *Ploughing.*

A hilly woody landscape; two men ploughing with a yoke of cattle; dog and pitcher, &c. in the foreground. Signed BERCHEM.

On canvas, 15 in. *h.* by 20 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1006. *Landscape.*

With cattle and figures; a man is playing a hurdy gurdy before a woman with a child in her lap; she wears a blue gown. Signed BERCHEM 165 +.

On oak, 13½ in. *h.* by 15 in. *w.*

The Wynn Ellis Bequest. 1876.

BERCK-HEYDE (GERRIT ADRIAENSZ).

This painter was born at Haarlem in 1638, and was younger son of Adrian Joppe Berck-Heyde, a butcher in that town. His works are mostly views in Haarlem, Amsterdam, and the Hague; some pictures painted at Cologne are also mentioned in catalogues of sales in Holland. But his favourite subject was the *Market Place of Haarlem* of which several examples exist, one being the picture described below. They are in no sense copies or replicas as they all vary in the point of view, and in the arrangement of the figures. Two of these views are in the possession of the Earl of Northbrook; one of them is almost identical with the National Gallery picture, but does not include the Doric portico in the foreground, and the figures are different; in the other, taken from an opposite point, the portico appears

at the further end of the Market Place. He worked sometimes in co-operation with his elder brother Job. The pictures of both brothers are remarkable for a broad style of painting, for brilliant sunlight, and careful, but not over elaborate, drawing of details, and the figures are invariably well grouped. He died at Haarlem in 1698.

No. **1420.** *A View in Haarlem.*

A view in bright sunlight of a public square or market-place near a Gothic church, from the crux of which rises, in the middle distance, a richly detailed belfry. On the right of the scene are several lofty brick houses surmounted by stepped gables. On the right of the foreground is seen part of a Doric porch or colonnade supporting a balustraded balcony. The square is enlivened by numerous figures—chiefly men—who walk or stand in conversation. On the left a cavalier and lady stroll towards the spectator, followed by a dog.

On canvas, 1 ft. 8⅛ in. *h.* by 2 ft. 2 in. *w.*

Purchased in London at the sale of Mr. Adrian Hope's Collection in 1894.

BIBIENA (FERDINANDO),

The son of Giovanni Maria Galli da Bibiena, was born at Bologna in 1657, and was taken care of and instructed by Cignani. He was painter and architect, and executed several works for Ranuccio Farnese, Duke of Parma. His scenic effects were very successful. He became blind, and died in 1743. He left some works on perspective.

No. **936.** *The Teatro Farnese, Parma.*

The pit and stage of a theatre, in which Othello is being acted; the stage, seen by daylight, has a constructed scene, with entablatures and statues at intervals; Othello is on the stage; the pit is full of visitors, who are promenading about; there are no seats.

On canvas, 3 ft. 5½ in. *h.* by 3 ft. 8½ in. *w.*

The Wynn Ellis Bequest, 1876.

BIGIO (Francia).

Francesco the son of Cristofano di Francesco d' Antonio (a Milanese), and commonly called Francia Bigio* was born at Florence in 1482, and died there on the 14th of January 1525. He studied under Mariotto Albertinelli, and quickly rose to eminence. Subsequently he formed a strong friendship with Andrea del Sarto, and his first important work was produced in 1513 in co-operation with that painter in the small cloister of the Servi. It was here that the famous scene took place with the Friars, who, having uncovered Bigio's fresco of the *Sposalizio* before the painter considered it finished, so enraged him that he defaced some of the finest heads in it with a mason's hammer, and would have destroyed the whole but for forcible intervention. Neither he nor any other painter could be induced to repair the injuries, which remain to this day. While Andrea del Sarto was absent in France in 1518, the chiaroscuro frescoes commenced by him in the cortile of the Scalzi were carried forward by Francia Bigio. Soon afterwards both these painters, in conjunction with Pontormo, were engaged in painting the *History of Cicero* and other subjects in the Villa del Poggio at Cajano for Lorenzo de' Medici Duke of Urbino, and his nephew Leo X.

The small oil painting of *Bathsheba*, now in the Dresden Gallery, was completed in 1523, and formed one of a series in which Pontormo and Bacchiacca took part. Francia's style on the whole shows a strong affinity with that of Andrea del Sarto. He was a laborious student in his art to the end; and Vasari considered him to have carried the process of fresco painting to a higher degree of refinement than any of his contemporaries. Francia painted many portraits in oil, fine examples of which exist in the Pitti Palace, at Berlin, Windsor, and in the possession of Lord Yarborough.

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* Francia was a dialectic abbreviation of *Francesco* instead of the more familiar form *Cecco*.

No. **1035.** *Portrait of a Young Man.*

In half length, with long hair, in black habit and cap; bearing on his breast the cross of Malta. He holds in his hands an open letter* and looks towards the spectator. The background is a landscape. On a ledge below is the inscription TAR: VBLIA: CHI: BIEN: EIMA.† at either end of which is the monogram of Francia Bigio.‡



On panel, 1 ft. 11$\frac{3}{4}$ in. *h.* by 1 ft. 6 in. *w.*

Purchased, in 1878, from Mr. W. Fuller Maitland, M.P.

BISSO'LO (Francesco),

Of the school of Giovanni Bellini, painted at Venice in the early part of the sixteenth century, about 1492—1530. Very few of his pictures are known, but these are distinguished for delicacy of execution and a fine feeling for colour. The Venetian Academy possesses a fine picture of *Christ replacing the crown of thorns of St. Catharine of Siena by a crown of gold;* it is signed *Franciscus Bissolo,* and was formerly in the church of San Pietro Martire at Murano. In San Floriano, near Castel-Franco, is a picture by him, signed and dated MDXXVIII.§

Ascribed to **BISSOLO.**

No. **631.** *Portrait of a Lady.*

With blond hair confined in a net, and in a rich dress of embroidered Byzantine stuff. Bust.

On wood, 14$\frac{1}{2}$ in. *h.* by 12 in. *w.*

Purchased from M. Edmond Beaucousin, at Paris, in 1860.

BLES (Herri de),

Was born at Bouvignes, near Namur, about 1480; he is supposed to have died at Liège after 1551. De Bles (or Henrik met de Bles, with the forelock,) was called also Civetta by the Italians,

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* The apparent text of this letter is not decipherable beyond the date:—1514.
† Slowly forgets he who loves well.
‡ Composed of the letters F. R. A. C. P., signifying Franciscus Christophori pinxit.
§ Zanetti, *Della Pittura Veneziana, &c.;* Moschini, *Guida di Venezia.* In some accounts Bissolo's Christian name is given as Pier Francesco.

from his habit of placing an owl in his pictures; his works are generally a combination of figures and landscape, similar to those of Patinir.

The following pictures are ascribed to him:—

No. **718.** *Mount Calvary. Christ on the Cross.*

Three angels receiving in chalices the blood which pours from his wounds; below are St. John, the Virgin Mary, the Magdalen, Longinus the Centurion, and another Roman soldier. In the back-ground is a view of Jerusalem, to which the Jews are seen returning.

On oak, upper angles cut away, 3 ft. 1 in. *h.* by 2 ft. 2½ in. *w.*

No. **719.** *The Magdalen.*

Richly dressed, holding a vase of ointment in her left hand, and lifting the lid with her right; before her lies an illuminated manuscript. Through an ornamented archway is seen a distant landscape with a view of the sea. Half-length figure.

On oak, 20½ in. *h.* by 13¾ in. *w.*

Both formerly in the Wallerstein Collection, in Kensington Palace. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort.

BOCCACCINO (BOCCACCIO)

Was a native of Cremona, where several of his works are still preserved; but of the circumstances of his life little is known. He died in 1525. His works bear dates from 1496 to 1518. If not of striking originality, they are always pleasing in character; his females are remarkable for their tenderness and charm. A peculiarity of his heads is a very light grey eye rimmed with a dark line. BOCCACCINO worked at the frescoes in the Cathedral of Cremona before and simultaneously with Altobello Melone and others. His charming picture in the Academy at Venice, *The Mystic Marriage of St. Catherine*, is well known. In this Venetian tendencies are visible; but in some other works of his may be traced the influence of Perugino crossing his native Lombard manner. Garofalo studied with BOCCACCINO before visiting Rome, in 1500. He has signed his name *Boc. Boccacinus.**

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* Panni, *Cremona*, Vol. I., p. 63. Zaist, *Pittori Cremonesi*, &c., 4to. Cremona, 1774.

No. **806.** *The Procession to Calvary.*

A composition of many small figures, some on horseback, in a rocky landscape with a sea in the distance; the two thieves are seen led on in advance to the Calvary; in the centre of the foreground is Christ bearing his cross, preceded by John. On the spectator's right, the Virgin, fallen in a swoon, is being attended to by the two Maries and Salome.

On wood, 4 ft. 4 in. *h.* by 4 ft. 3½ in. *w.*

Formerly in the church of San Domenico De' Frati Osservanti in Cremona, where it was seen, and was described by the Anonimo of Morelli about 1537 as a work by Boccaccino;* subsequently in the collection of the Marquis Picenardi, near Piadena. Purchased in Milan from Signor Giuseppe Baslini in 1870.

BOL (Ferdinand)

Was born at Dort in June 1616, and became the pupil of Rembrandt at Amsterdam, where he acquired the rights of a burgess on the 24th of January 1652. He is distinguished chiefly as a portrait painter and etcher, and his pictures are remarkable for a prevailing yellow tone. He died rich at Amsterdam, July 24 1680.† He generally signed *Bol* or *Bol fecit*, the initial letter being intertwined with an F.

No. **679.** *The Portrait of an Astronomer* (?)

Half-length seated before a table, on which are an open book and two globes. Signed, and dated 1652.

On canvas, 4 ft. 1½ in. *h.* by 4 ft. 4½ in. *w.*

Presented in 1862 by Miss E. A. Benett.



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* L'altra Palletta del Cristo tirato alla Croce, dall' altro lato, fu da mano del detto Boccacino. Morelli, *Notizia d' Opere di Disegno, &c. Scritta da un Anonimo di quel tempo.* Bassano, 1800.

† Houbraken, *Groote Schouburg,* &c. Scheltema, *Rembrand, Redevoering,* &c., p. 69; French Translation by Bürger, p. 53.

BONIFAZIO VERONESE.

Three painters bearing the name of Bonifazio practised at Venice in the 16th century. They seem to have been closely related, and to have belonged to a Veronese family. It may be convenient to designate them as the Bonifazii senior and junior, and Bonifazio *Veneziano*. The last was probably the son of one of his older namesakes. The eldest of the three, whose name heads this notice, was a pupil of Palma Vecchio, as Ridolfi informs us; and we may believe that during his apprenticeship he often assisted his master. It must be admitted that works assigned to the two elder men respectively have so much in common as not to be easily discriminated, and it is unnecessary to attempt the task here. Those pictures which all allow to be by the eldest of the family exhibit some diversity of style, inasmuch as the earlier examples show unmistakably the influence of Palma, whereas, in those of a later period, a fully developed and independent manner is apparent. Two of the most striking productions of BONIFAZIO VERONESE the elder are: *The Rich Man's Feast* (or *Dives and Lazarus*) in the Accademia at Venice, and the *Finding of Moses* in the Brera gallery at Milan, the former remarkable for its dramatic suggestiveness, the other for the splendour of its colouring. The former indeed is the work of a man of poetic mind, who had observed keenly, and felt and thought deeply. The *Finding of Moses* is treated as a *fête champêtre*, in which the daughter of Pharaoh, in the guise of a 16th century princess, with her gay retinue of lords and ladies, hunters and falconers, takes part. Wealth of colour is here carried to a pitch beyond which it could not go, in the rich garments which serve to support and set off the exquisite flesh tones. The groups are concentrated in the foreground, or scattered through the distance, of a charming and diversified landscape. The picture of the *Massacre of the Innocents*, and many other works at Venice and elsewhere, illustrate BONIFAZIO's extraordinary power over colour as well as the cultivation of his mind. He died in 1540.*

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* For the other two painters of the Bonifazio family, the student may consult Giov. Morelli, *Italian Masters in the Galleries of Munich*, &c., English edition Bell, 1883; also the recent edition of Kugler's *Handbook of Italian Painting*, Murray, 1887.

No. **1202.** *The Madonna and Child with Saints.*

A composition belonging to the class called by the Italians "Sante Conversazioni." The principal group occupies the foreground. In the centre is seated the Virgin, in a pale red robe. light blue mantle, and white kerchief, supporting on her knee the infant Christ, whose foot the little St. John bends to kiss. On the right sits St. Catherine, holding a fragment of her wheel of martyrdom. To the left are seated St. James the younger, reading, and beyond him, St. Jerome. A ruinous building and some small trees on an elevation, form a mass behind the group, leaving visible on either side an undulating country with distant castle-crowned hills and blue mountains. The figures in the distance have probably a symbolical meaning. On the extreme right a shepherd lies asleep near his flock; more towards the centre, the sheep dog is seized by a lion, before whom three other shepherds flee for shelter to the building. On the left, an armed cavalcade is partially lost to sight in the hollows of the ground.

On wood, 2 ft. $4\frac{3}{4}$ in. *h.* by 3 ft. $9\frac{1}{4}$ in. *w.*

Purchased from the heirs of the late Signor Enrico Andreossi, of Milan, out of the "Walker Bequest," in 1886.

BONO DA FERRARA

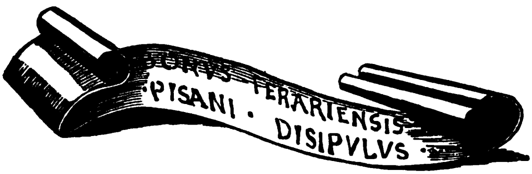
Was an excellent painter of the fifteenth century, of whom little is known; he has been described as a scholar of Squarcione at Padua, and even of Mantegna, his contemporary. We learn from the inscription in the example of his work in this collection that he was the pupil of Vittore Pisano, the painter and medallist of Verona, commonly called Pisanello. His style is precise in execution and effective in colour, similar to that of his very able master. We have a few dates fixing his time: in 1450, 1451, and 1452 he was painting at Migliaro and at Casaglia, near Ferrara. A Master Bono, painter, of Ferrara, was in 1461 engaged on work in the Cathedral of Siena.*

No. **771.** *St. Jerome in the Desert.*

Seated on a rock, holding in his left hand a rosary; by his side reposes his lion. A small church is seen in the background, and in an upper part of the rocky landscape behind, a deer is feeding. A bright sunset: the warm evening light is cast upon the rocks

* Count Laderchi, *La Pittura Ferrarese*, Ferrara, 1856, p. 33.

by means of gold hatchings. Signed BONUS FERARIENSIS . PISANI DISIPULUS.



In tempera, on wood, 1 ft. 8 in. *h.* by 1 ft. 3 in. *w.*

Formerly in the Costabili Gallery, Ferrara. Purchased from the collection of Sir Charles Eastlake, P.R.A., in 1867.

BONSIGNORI (FRANCESCO)

Was born at Verona in 1455, and became the imitator of Mantegna at Mantua, where he settled. He died at Caldiero, near Verona, where he went to drink the waters, on the 2nd of July, 1519. He was an excellent historical and portrait painter; and was distinguished also for his knowledge of architectural perspective, and for his power in portraying animals. A fine altar-piece by BONSIGNORI, dated 1488, is in the church of S. Bernardino at Verona; and in the Pinacoteca are three pictures by him, transferred from churches; large in style, and severe almost to rudeness. All these belong to his pre-Mantuan time. This painter is erroneously called Monsignori, by Vasari, who notices several admirable works by him, some of which are still preserved.†

No. 736. *Portrait of a Venetian Senator.*

In red dress and stole; head. Signed on a cartellino—*Franciscus Bonsignorius Veronensis, P.* 1487.



* Vasari, *Vite, &c.*, vol. ix., p. 187, ed. Le Monnier, 1853; Maffei, *Verona illustrata*, iii. c. vi.; Da Persico, *Descrizione di Verona*, &c., 1820; Carlo D'Arco, *Dell Arti e degli Artefici di Mantova*, 1857, vol. i. pl. 42 & 43, p. 55, where he is also incorrectly called Monsignori; and a communication from Dr. Bernasconi.

In tempera, on wood, 16¼ in. *h.* by 11⅝ in. *w.*

Formerly in the Capello Museum in Venice. Purchased at Verona, from Dr. Cesare Bernasconi, in 1864.

The original drawing for this portrait is in the Albertina collection at Vienna.

BONVICINO (ALESSANDRO), CALLED MORETTO OF BRESCIA.

The latter is the more usual designation* of ALESSANDRO BONVICINO, the greatest and most self-dependent of the Brescian masters of the 16th century. Born at Brescia† in 1498, he studied under and assisted Floriano Ferramola. Early in his life he further profited by the example of his rather elder contemporary Romanino, and he perhaps learnt something from seeing works by Titian, though he never visited Venice. But whatever stimulus he may have received on this side or that, his innate genius had already shaped out his career. Even in 1521 when, at the age of 23, he painted beside Romanino in the Corpus Christi chapel in S. Giovanni Evangelista at Brescia, he disclosed faculties of the highest order, and showed himself the superior of his brilliant colleague in dignity of conception, mastery of form, thoroughness of execution, and steady evenness of workmanship. There too he struck some of those chords of colour, those original harmonies of which he was the discoverer, as he ever remained the sole master of their secret. In the rarest of those qualities which go to the making of a great colourist—tone—a quality which no teaching can evoke, he developed a subtlety of feeling peculiar to himself. In connexion with MORETTO it is vaguely defined as "silvery." It pervades the works of his best period, whatever they may contain of brilliancy, force, or unexampled variety, of colour. The nature of the man himself is shown in the gravity of purpose, the nobility of presentment, and the unostentatious religious feeling manifest in his sacred compositions. If in one or two of his great altar-pieces he seems to betray acquaintanceship (though of course

* The painter adopted it himself after the example of his father, and signed his pictures generally "Alexander Morettus, Brix."

† Not at Rovato. See Fenaroli, *Alessandro Bonvicino*, &c., Brescia, 1875.

only at second hand) with some of Raphael's designs, the influence was fleeting; the foreign graft scarcely produced an improved fruit. Although many of BONVICINO's finest works have departed from Brescia, that town and its neighbourhood still afford the best materials for studying the master and comparing him with himself. The churches, the Vescovado, the public gallery, and some private collections contain numerous altar-pieces and other productions by him. These are indicated in the guide-books: it is more to the purpose here to particularise some which are to be found elsewhere. The Brera at Milan can show a large altar-piece and some smaller works; Sant' Andrea at Bergamo, S. Giorgio Maggiore at Verona, and S. M. Maggiore at Trent possess important pictures; but chiefly favoured is Venice in owning the *Christ in the house of the Pharisee*, in S. M. della Pietà, a work as fine in composition as it is touching in pathos. On this side the Alps the most splendid of MORETTO's altar-pieces is the *Enthroned Madonna, with the four Doctors of the Church below*, in the Staedel Institute at Frankfort-on-Maine. This grand and monumental work, solemn in feeling, and glowing with light, is one of the most gorgeous pieces of harmonious colouring in the world. The same collection is fortunate in possessing an *Enthroned Madonna, with S.S. Anthony and Sebastian*. Of a different class, and almost more attractive in the exquisite refinement of its tones, and in loveliness of presentment, is the *Santa Giustina* in the Belvedere at Vienna.* A noble altar picture, *The glory of Mary and Elizabeth*, is in the Berlin Museum. In this the white habits of the kneeling monks below form the principal mass of light, and the effect is original and striking. Two arched panels in the Louvre, though containing but a pair of figures each, are marvels of colour and tone produced by those simple means which genius alone knows how to use. MORETTO was no less distinguished in his portraits than in his sacred subjects. In the former the sense of dignity that belonged to him is ever apparent. Besides the two fine examples in this Gallery, there are the noble male portrait in the Brignola Palace at Genoa, the equestrian portrait in the Casa Martinengo at Brescia, and a man's portrait in the Pitti at Florence. A

* It is many years since this surpassing picture, long ascribed to Pordenone, was restored to its rightful author.

chamber in the Palazzo Martinengo della Fabbrica at Brescia, decorated in fresco from the crown of the vault to the skirting, is too little known. There MORETTO has depicted, in the most charming landscape surroundings, eight beautiful women of the Martinengo family, two on each wall. The effect is as bewitching as the conception is original. MORETTO died at Brescia in 1555. His greatest scholar was Giambattista Moroni of Bergamo the eminent portrait-painter.

No. 299. *Portrait of an Italian Nobleman.*

Count Sciarra Martinengo Cesaresco, of Brescia, seated, leaning his head upon his right hand. Half length, life-size. On the cap is a label, inscribed TOT AIAN ΠΟΘΩ—"By the desire of the extreme," referring to his anxiety to avenge the death of his father, who was assassinated. Count Sciarra was killed in France in the Huguenot campaign, which closed with the battle of Moncontour, Oct. 3rd, 1569.*

On canvas, 3 ft. 8½ in. *h.* by 3 ft. 1 in. *w.*

Formerly in the collection of Count Lechi, at Brescia, from which it passed into the possession of Mr. Henfrey, at Turin, from whom it was purchased for the National Gallery in 1858. When in the Lechi gallery it was attributed to Moretto's scholar, Moroni.

No. 625. *St. Bernardine, of Siena.*

With St. Jerome, St. Joseph, St. Francis and St. Nicholas of Bari; the Virgin and Child, with St. Catherine and St. Clara, appearing in the clouds above. St. Bernardine is holding up in his right hand a disk containing the monogram of Christ, I.H.S.,† in his left an open book, with the words, "Pater manifestavi nomen tuum hominibus (Father I have manifested thy name to men);" at his feet are three mitres, inscribed with the names of the three cities of which he is said to have refused the bishoprics —Urbino, Siena, and Ferrara. He was canonized in 1458.

On canvas, 11 ft. 7 in. *h.* by 7 ft. 6 in. *w.*

Formerly in the possession of Dr. Faccioli at Verona, from whom it passed in 1852 into the collection of Lord Northwick, at Cheltenham Bought at the sale of the Northwick pictures in 1859.

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* Rossi, *Eloqi historici di Bresciani illustri*, Brescia, 1620, p. 355.

† Interpreted both as Jesus (ΙΗΣΟΥΣ), and as Jesus Hominum Salvator: See the inscription on the picture by Segna di Buonaventura, where they signify *Jesus*. For the legend which makes this disk an attribute of St. Bernardine see Mrs. Jameson's *Legends of the Monastic Orders*, &c., 1850, p. 306.

No. **1025.** *Portrait of an Italian Nobleman.*

Of about 30 years of age, seen in front at full length, the head inclining to the left. The right arm rests upon a pedestal; the left hand, ungloved, upon the sword-hilt. The dress is a brown doublet, with the sleeves richly slashed; a black damask mantle and parti-coloured hose, of which one leg is brown, the other black. On the scarlet cap is a medallion in gold and enamel, with the device of the St. Christopher bearing the Infant Saviour. The background is architecture, with a castle on a hill. Dated below MDXXVI. No doubt a portrait of one of the Fenaroli family.

On canvas, 6 ft. 6 in. *h.* by 2 ft. 11 in. *w.*

Formerly in the Casa Fenaroli at Brescia. Purchased with three other portraits from the same palace, from Signor Giuseppe Baslini, at Milan, in 1876.

No. **1165.** *The Virgin and Child, with Two Saints.*

On the left St. Hippolytus, partially clad in armour but bare-headed, stands in a reverential attitude with face upturned, bearing a palm branch in his right hand. On the right St. Catherine, with a coronet on her head and a palm branch in her right hand, while her left is placed on the hilt of a sword, rests her left foot on the fragment of a wheel. Landscape, background, in which are seen the walls of a castle and a bridge, from beneath which a stream flows. In the foreground is the fragment of a stone or marble plinth, which bears the following inscription:—

MĒBRIS · DISSOLV(I)
VOLVERVNT
NE VINCVLIS
DIVEL^{L}E^{R}ĒTVR
ÆTERNIS

In the upper part of the picture the Virgin, sitting on clouds, bends over the infant Christ, whom she holds in her arms. The principal figures are about three-quarters life-size.

On canvas, with an arched top, 7 ft. 6¼ in. *h.* by 4 ft. 4¾ in. *w.*

Presented by Mr. Francis T. Palgrave, in 1884.

BORDONE (Paris), *Cavaliere,*

Of a noble family of Treviso, was born in 1500, and learnt painting for a short while in the school of Titian at Venice. He became one of the most splendid and luminous colourists of the Venetian school; but in respect of form and truth of action his

works often leave something to be desired. His aim was above all brilliancy and glow in the flesh-tints. He painted sacred subjects, mythological themes, *genre* and portraits: his fame in the last led to his being invited to the French court by Francis II. in 1558–9, where he spent some time, and where he was knighted by the King.* His name indeed was known, and his works were sought, in many other countries. Two superb portraits by him are in the Brignola Palace at Genoa; a beautiful *Madonna* is in the Casa Tadini at Lovere. But his masterpiece is the large picture in the Venetian Academy, of *The Fisherman presenting the Ring of St. Mark to the Doge;* a triumph of gorgeous and harmonious colouring. BORDONE died at Venice on the 19th of January 1570, and was buried in the church of S. Marziale.

No. **637.** *Daphnis and Chloe.*

A Greek shepherd and shepherdess, seated on a bank among some trees; Chloe, who holds the pipes of Daphnis in her hand, is about to be crowned by Cupid with a wreath of myrtle. From the Greek of Longus.

On canvas, 4 ft. 5½ in. *h.* by 3 ft. 11 in. *w.* Engraved by P. Lisebetius, in *Tenier's Gallery of Archduke Leopold.*

Purchased from M. Edmond Beaucousin, at Paris, in 1860.

No. **674.** *Portrait of a Lady.*

Of the Brignole family of Genoa; she has yellow hair, is dressed in a crimson gown with a low body and long sleeves, and has on a pearl necklace; her right hand rests on her side, in her left she holds a chain; in the back-ground is seen a portion of a hospital at Genoa. Inscribed ÆTATIS. SUÆ. ANA. XVIIII.; and lower down PARIS. B. O. Front view, half length life size.

On canvas, 3 ft. 5½ in. *h.* by 2 ft. 9 in. *w.*

Purchased from the Duca di Cardinale, at Naples, in 1861.

PARIS · B
· O ·

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* Federici, *Memorie Trevigiane,* vol. ii. p. 42.

BORGOGNONE (AMBROGIO),

Called also AMBROGIO DA FOSSANO, was born at Milan, probably about 1455, and was doubtless educated in the school of Vincenzo Foppa. He was distinguished as architect and painter, and was employed on the façade of the Certosa or Carthusian convent near Pavia very early in his career, but scarcely before 1475. The earliest known date on any of his paintings is 1490: he appears to have been engaged many years at Pavia, from about 1475 to 1493. Lanzi, and others, have assumed Ambrogio da Fossano the architect, and Ambrogio Borgognone the painter, to have been distinct persons, but existing signatures on pictures show that they are designations of the same artist: the altar-piece of the *Crucifixion*, in the Certosa of Pavia, by this painter, is signed AMBROSIUS FOSANUS, *pinxit* 1490, *Maij* 14; a picture of the *Baptism of Christ*, in the sacristy of the church of Melegnano, is signed AMBROGIO DA FOSANO BRGOGNONE; and an *Assumption of the Virgin*, in the Brera at Milan, is signed and dated AMBROSIO bGOGNJ, 1522. In the Berlin Gallery is a *Madonna and Child enthroned*, which was formerly in the Solly collection, signed AMBROSIJ BERGOGNONI, OP. There is no satisfactory account of this artist by any early writer, Lomazzo merely mentioning him as a Milanese painter worthy of being celebrated, though he executed several considerable works at Milan, some of which are still preserved, as in San Simpliciano, Sant' Ambrogio, San Satiro, Sant' Agostino, and other churches. The Certosa near Pavia, too, contains some fine altar-pieces by him. BORGOGNONE was a man of refined nature and intense spiritual feeling. The presentment of divine or holy personages, in calm serenity or in resigned suffering, accorded best with his temperament. Even his colouring partakes of the pervading sentiment; the grey pallor of his heads is only modified, now and then, by the reddened eyelids of sorrow. Nothing can be more touchingly beautiful than the type and character of some of his more youthful faces. In the Accademia at Pavia is a small picture, recently discovered, representing Christ bearing his cross, and followed by some Carthusian Brothers, which in simple pathos and deep religious meaning is perhaps without its equal in art. BORGOGNONE worked chiefly in tempera and fresco; adopting the oil medium in some of his later works. He is said to have died at Milan in 1523.

No. **298.** *The Marriage of St. Catharine of Alexandria.*

The Virgin is taking the hand of and presenting St. Catharine of Siena to the Infant Christ, who, standing on his mother's knee, holds a ring in each hand. While placing one ring on the finger of St. Catharine of Alexandria, standing on his right, he extends the other towards St. Catharine of Siena, habited as a nun, on his left. The Virgin is seated between the two saints, enthroned under a marble canopy of rich cinquecento architecture. Four figures small life-size.

In tempera, on wood, 6 ft. 7 in. *h.* by 4 ft. 3 in. *w.*

Originally in the chapel of Rebecchino, near Pavia, and formerly under the rule of the Certosa: purchased out of that chapel from Signor Carlo Taddeo of Pavia, in 1857.

No. **779–780.** *Family Portraits.*

On the spectator's left, a group of nine men, on the right a more numerous group of women, in adoration, kneeling by the side of a tomb? Busts, in profile, half the scale of life. Above the men is seen a hand, probably of some patron saint.

On silk, attached to wood, each 2 ft. 1 in. *h.* by 1 ft. 4 in. *w.*

Two fragments of a standard, formerly preserved in the Certosa of Pavia; a third fragment representing God the Father is in the possession of the Cavaliere Bertini at Milan. All three portions were formerly in the collection of the late Cavaliere Molteni of Milan. Purchased at Milan from Signor Giuseppe Baslini, in 1867.

No. **1077.** *A Triptych.*

In the central panel the Virgin and Child enthroned. Two angels, standing on the arms of the throne, play on lutes. On the right panel the Agony in the Garden. On the left the Redeemer bearing his cross.

In tempera, on wood. Central panel, 3 ft. ½ in. *h.* by 1 ft. 10¾ in. *w.* Side panels, 3 ft. 3½ in. *h.* by 1 ft. 6 in. *w.*

Once in the collection of the Duca Melzi d'Eril; afterwards in that of the Duca Scotti, in Milan.

Purchased from Signor Baslini at Milan, in 1879.

No. **1410.** *The Virgin and Child.*

The Virgin, whose figure is seen at half length, stands behind a parapet, supporting on it the Infant Christ draped in a short yellow tunic. They hold between them a rosary of red beads. On the coping of the parapet lies an open Service-book, The nimbus which surrounds the Madonna's head is inscribed in gold with the words:

AVE · MARIA · GRATIA · PLENA · DOM.

In the background is a narrow chocolate-coloured curtain, on the right side of which is seen the façade of a building in a ruinous state, behind which is a large church. This may represent the old façade of the Certosa of Pavia before it was completed. On the left are other buildings which appear to be part of a convent. In front of these Carthusian friars in white robes are seen walking.

On panel, 1 ft. 9⅝ in *h.* by 1 ft. 1⅞ in. *w.*

Purchased in London at the sale of the late Lady Eastlake's Collection in 1894.

BOTH (JAN)

Was born at Utrecht about 1610. He and his younger brother, Andries, or Andrew, both learnt the first rudiments of their art under their father, a painter on glass, who placed them afterwards with Abraham Bloemart. The two brothers visited France and Italy together, and spent some time in Rome. JAN was an excellent landscape painter; but being less skilled in the drawing of figures and cattle, these were generally inserted in his pictures by Andries. Andries Both is said to have been accidentally drowned in 1650; JAN returned to Utrecht, and died there Aug. 9, 1652.

No. **71.** *Landscape, a Party of Muleteers, with Laden Mules: Morning.*

Mountain scenery; a dark picturesque rocky fore-ground, with a lake in the middle-ground, and blue mountains in the distance, contrasting forcibly with the fore-ground.

Engraved by W. Byrne; and by J. C. Bentley, for Jones's *National Gallery.* On canvas, 3 ft. 9 in. *h.* by 5 ft .3 in. *w.* Signed, *J. Both, f.* Presented to the nation, in 1826, by Sir George Beaumont.

No. **209.** *Landscape with figures.*

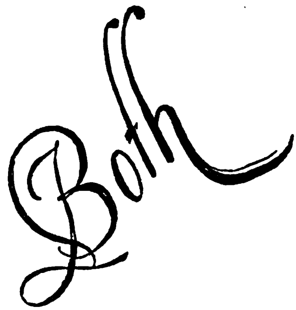
A rocky and woody landscape, with figures by Cornelis Poelenburg, representing the Judgment of Paris.

On canvas, 3 ft. 3 in. *h.* by 4 ft. 3½ in. *w.* Signed, *J. Both.*

Exhibited in 1829 at the British Institution when in the collection of Mr. Alexander Baring, M.P.

Bequeathed to the National Gallery, in 1846, by Mr. Richard Simmons.

Signed—



No. **956.** *Rocky Italian Landscape.*

With goatherds and muleteers; a cascade to the right, at which a man is drinking. Signed *Both* (the B being composed of a J and a B).

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 1 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **957.** *Cattle and Figures.*

A cow with goats and goatherds, a pool of water on the right. Signed *Both.*

On oak, 22½ in. *h.* by 27 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **958.** *Outside the Walls of Rome.*

On the banks of the Tiber. Signed *Both fe.*

Oak, 16½ in. *h.* by 21½ in. *w.*

Formerly in the Brentano collection. The Wynn Ellis Bequest. 1876.

No. **959.** *River Scene.*

With woody ground to the right. Mules on the road. Signed *Both.*

On copper, 15½ in. *h.* by 22½ in. *w.*

Formerly in the Brentano collection. The Wynn Ellis Bequest. 1876.

BOTTICELLI (Alessandro) (*See* **FILIPEPI**).

BOUCHER (FRANÇOIS).

A French painter, born in 1704. He studied under Le Moine, whose daughter, Elizabeth, he afterwards married. At an early age he attained some note in Paris, and in 1725 went to Rome, whence, after a residence there of two or three years, he returned, utterly untouched by the great works of art he had seen. In his 30th year he became a member of the Academy, and a professor in it 10 years later. After the death of Carlo Vanloo he succeeded that artist as painter to the King, and later in life was appointed Director of the Gobelins. He painted in oil and in pastel, practised miniature painting, and engraved some of his own designs. There is no denying BOUCHER's cleverness and fertility; his light and rapid execution, and his occasionally dainty, though always superficial colouring excited the admiration of Paris. He had a happy facility in grouping his figures, and taken altogether was the ablest decorative painter of his time; but that time was a bad one, and BOUCHER's art entirely suited it. In the thoroughly artificial and corruptly frivolous life of the French capital under Louis XV., an art founded on nature, or having any high ideal, would have met with no favour, and BOUCHER was more than willing to pander to the general taste, restrained by no manner of scruple. He had his reward in reaping considerable wealth by his productions, which, including drawings for the engravers, he poured forth in thousands. He ended a not very reputable life in 1770.*

No. **1090.** *Pan and Syrinx.*

Syrinx reclines by the side of a companion nymph whose back is turned to the spectator, her right arm resting on a vase from which water is flowing. Both figures are undraped. On the left hand Pan, whose form is half concealed by river reeds, steals towards them. Above the group hover two *amorini*. Rocky background.

On panel, 1 ft. ½ in. *h.* by 1 ft. 4 in. *w.*

Presented by Mrs. Robert Hollond, 1880.

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* The by no means austere Diderot has left a pungent criticism on the empty and meretricious art of his contemporary, Boucher. (*Œuvres* VIII., pp. 114, 115, and 473.)

The following inscription is stamped on the back of this picture:—

> Ex Collectione
> Ar di ptri pfci
> de Chaftre
> de Billy

BOURDON (Sebastien)

Was born at Montpellier in 1616. He was instructed by his father, and exhibited great ability at a very early age; he painted a ceiling in fresco in a château near Bordeaux in his fourteenth year. He studied afterwards at Paris and subsequently three years at Rome; he obtained great reputation, in 1643, by his celebrated picture of the *Crucifixion of St. Peter*, which was originally placed in the Cathedral of Notre Dame, at Paris, but is now in the Louvre. Bourdon was a Protestant and, being anxious to avoid the troubles of the civil wars of the time, he went in 1652 to Sweden, where he was appointed by Christina her principal painter. On the abdication of Christina he returned to France, and in 1663 again settled in Paris, where he executed many works in different styles, history, landscape, and *genre*, by which he added greatly to his reputation. He was one of the original twelve *anciens* of the old academy of painting established at Paris in 1648: he died rector of the academy May 8, 1671.

The landscapes of Bourdon somewhat resemble those of Salvator Rosa, and have a wild melancholy character. In his historical works colour and effect appear to have engrossed more of his attention than form; his less finished works, says D'Argenville, are his best. Bourdon also executed many masterly etchings, the most celebrated of which are the "Seven Acts of Mercy." *

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* D'Argenville. *Abrégé de la Vie des plus fameux Peintres*, Paris, 1745–52 Gault de Saint-Germain, *Les Trois Siècles de la Peinture en France*, Paris, 1808. Robert Dumesnil, *Le Peintre-Graveur Français*, vol. i. 1835, describes forty-four etchings by Bourdon.

No. 64. *The Return of the Ark from Captivity.*

A dark rocky landscape, intersected by a large river: in the middle-ground is the "great stone of Abel," and by the side of it is the city Beth-shemesh. The ark is represented in the foreground as having crossed the river; the car having stopped near the "great stone": the five lords of the Philistines are on the bridge over which the ark has passed: the Beth-shemites are rejoicing, and returning thanks for its restoration.

Engraved by J. C. Varrall, for Jones's *National Gallery*. On canvas, 3 ft. 5 in. *h.* by 4 ft. 5 in. *w.*

This picture was long in the possession of Sir Joshua Reynolds, and was much admired by him. He instanced it, and a picture of "Jacob's Dream" by Salvator Rosa, as happy examples of the poetical style of landscape, in his discourse on the character of Gainsborough to the students of the Royal Academy in 1788. It was bequeathed by Sir Joshua to Sir George Beaumont, by whom it was presented to the nation in 1826.

BREENBERGH (BARTHOLOMEUS).

Respecting the personal history of BREENBERGH, or BREENBORCH, few facts have come to light. He was born at Deventer in 1599, spent some years of his earlier manhood in Italy, where he may have come under the influence of Adam Elsheimer, married* in 1633 at Amsterdam, and died, probably there, before 1659. His Italian studies furnished him with the scenery of most of his pictures in which, as in those of Elsheimer and Poelenburgh, the landscape largely enframes the groups that form the nominal subject. The story told by the figures is drawn from biblical, historical or mythological sources, or else from ordinary life. Ruins of classical buildings generally enter into the composition. During his life-time, and much later, BREENBERGH had a high reputation in countries not his own; and even now his works are more numerous in the Louvre, in German collections, and in the Galleries of St. Petersburg, Stockholm and Copenhagen than in Holland. In execution they are careful and fine; in colouring warm, often brownish, in tone. In a few examples the figures have been inserted by Poelenburgh. Etchings by

* His wife's name was Rebecca Schellingswouw. In the register of his marriage his own name is signed Breenborch, a form also found on most of his pictures whenever he did not confine himself to the monogram BB. See H. Havard; *L'Art et les Artistes hollandais*, IV. p. 81; and W. Bode; *Studien zur Gesch' der holländischen Malerei*, p. 335.

this painter, which are pretty numerous, are refined in quality; his drawings are justly prized.

No. **208.** *Landscape, with Figures.*

Representing the finding of Moses. In the middle-ground on the banks of a river, over which is a lofty bridge, are some tombs and ancient ruins; beyond is a view of a city with mountains in the distance.

On panel, 1 ft. $4\frac{1}{4}$ in. *h.* by 1 ft. $10\frac{1}{4}$ in. *w.*

Bequeathed in 1846, by Mr. Richard Simmons.

BREKELENKAM (Quiryn van).

Brekelenkam was born at Zwammerdam, near Leyden, perhaps between 1625 and 1630. In 1648 he joined the guild of St. Luke at Leyden, in which town he seems to have resided up to his death in 1668. There, in the birth-place of Rembrandt, he worked contemporaneously with Gerard Dou, Metsu, Frans Mieris and Jan Steen. He was indeed inferior to any of these masters in the higher qualities of his art; less finely perceptive of character, less nice in observation of gesture than they. He differed from them, too, in respect of execution, which in his works is broad, but relatively loose and incomplete. His tone is generally warm; his colouring subdued. In his pictures, the subjects of which are selected from humbler town life, nature is faithfully rendered not without quiet touches of humour. Taken on his individual merits, Brekelenkam may be awarded a more than respectable place amongst the Little Masters of Holland. He is seen to advantage in the Ryks-Museum at Amsterdam, which contains, together with five other works of his, the admirable *Tailor's Shop* and the pleasing *Chimney-corner*. He is further represented in the galleries of Augsburg, Berlin, Dresden, St. Petersburg, and others. The *Old Woman at breakfast*, in Stafford House, London, is an excellent picture.

No. **1329.** *An Interior with Figures.*

In a homely room, by the side of a fire-place where wood is burning, sit two figures. On the left, a man wearing a brown suit and broad brimmed hat holds a lighted pipe in his mouth,

Opposite him a peasant woman, or female servant, clad in a sage-green gown and scarlet bodice with yellow sleeves, raises a stone flagon from a little table on which food and dishes are set. In the background are several articles of rustic furniture. Above, on the left, daylight streams in through a small casement. Signed and dated 1653.

On panel, 1 ft. 8 in. *h* by 2 ft. 3½ in. *w*.

Purchased out of the "Walker Bequest" from Mr. Horace Buttery in 1891.

BRONZINO (Angelo di Cosimo, called).

Was born at Monticelli, in the neighbourhood of Florence, in 1502. Having acquired the rudiments of his art from an obscure painter, he became the scholar, first of Raffaellino del Garbo, and subsequently of Jacopo da Pontormo, some of whose works, left unfinished, Bronzino completed. He executed several works, in fresco and in oil, in the public buildings of Florence and its vicinity; but is now, though not a good colorist, most appreciated as a portrait painter, in which capacity he was much employed by the Grand Duke Cosmo I. Many of Bronzino's portraits of the Medici family are still preserved at Florence. Of his more important works now remaining, the picture of "Limbo," or *The Descent of Christ into Hell*, in the Gallery of the Uffizj at Florence, is the most celebrated. He was a devoted admirer of Michelangelo, and was also the intimate friend of Vasari. Bronzino died at Florence, on the 23rd of November, 1572, aged sixty-nine. He was both poet and painter, and was a member of the Florentine academy.*

No. **650.** *Portrait of a Lady.*

In the rich costume of the sixteenth century, holding up her hand before her; she is dressed in a gold-quilted white satin bodice, with a blue velvet gown, the body and sleeves of which are embroidered with gold; on her neck is a pearl necklace supporting a cross. Three-quarter length, life-size.

On canvas, 3 ft. 8 in. *h*. by 2 ft. 7 in. *w*.

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* See Vasari, *Vite*, &c., among the notices of the Academicians; and Borghini, *Il Riposo*, vol. iii. p. 79. Borghini mentions that some of Bronzino's burlesque pieces were published with the works of Berni in 1723, at Naples, but with Florence on the title page.

No. 651. *Venus, Cupid, Folly, and Time. An Allegory.*

Venus with the apple of Discord in her hand is reclining on a piece of blue drapery on the ground, and turning her head to kiss Cupid, kneeling behind her; Folly unconsciously treading on a thorn is preparing to throw a handful of roses at them; a Harpy offering a piece of honeycomb in one hand is holding her sting behind her in the other: behind is Time about to cover all with a veil. In one lower corner are some doves, in the other human masks. Seven figures, life-size.

On wood, 4 ft. 9 in. *h.* by 3 ft. 9½ in. *w.*

Both these pictures were purchased from M. Edmond Beaucousin, at Paris, in 1860. No. 651 was originally painted for Francis I. of France:* it was subsequently in the collection at Althorp.

No. 670. *A Knight of Saint Stephen, or S. Stefano.*

In his robes, the red cross edged with yellow on his breast. Full length life-size, standing; his right hand holding a book and resting on a table, richly carved in the taste of the sixteenth century in Italy (*cinquecento*).

On wood, 6 ft. 9½ in. *h.* by 3 ft. 10½ in. *w.*

Presented in 1861 by Mr. George Frederick Watts, R.A.

No. 704. *Portrait of Cosmo I., Duke of Tuscany.*

Bust.

On beech, 8¼ in. *h.* by 6½ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort.

No. 1323. *Portrait of Piero de Medici* (called "Il Gotosso").

Life size: bust length: three-quarter face turned to the right. Clad in a plum-coloured gown, the front of which is overlaid with a breast-piece of crimson velvet bordered with gold thread and seed pearls. The hair of the head is short and bushy; the face clean shaven. His right hand, holding a glove, is laid upon his chest. Dark background.

On panel, 1 ft. 10½ in. *h.* by 1 ft. 5¾ in. *w.*

Bequeathed to the National Gallery by Sir William Drake, in 1891.

BUONACCORSO. (*See* NICCOLÒ.)

* See Vasari, *Vite*, &c., Ed. Le Monnier, vol. xiii. p. 164, where he describes it as a picture of singular beauty *quadro di singolare bellezza.*

BUONARRO'TI (MICHELANGELO)

Was born at Castel Caprese, in the diocese of Arezzo in Tuscany, March 6, 1475:* his father Lodovico BUONARROTI was governor of the castle of Caprese and Chiusi. On the 1st of April 1488, he was apprenticed by his father to the celebrated painter Domenico Ghirlandaio, for three years, during which period MICHELANGELO was to receive 24 florins for his services, an unusual arrangement.

MICHELANGELO soon distinguished himself from the other pupils of Ghirlandaio, and evinced such superior ability in his drawings and models, made in the garden, or so-called academy, of Lorenzo de' Medici, near the church of San Marco, that that eminent patron of the arts took him under his especial protection, and employed him to execute several pieces of sculpture After the death of Lorenzo in 1492, to avoid the disturbances which ensued upon the accession of his son Pietro to the government of Florence, MICHELANGELO removed for a short time to Bologna; he returned however to Florence in the following year, in 1494. Soon after this period, in consequence of the remarkable excellence of a *Sleeping Cupid* which he produced after his return to Florence, and which was sold at Rome as a veritable *antique*, he was persuaded to try his fortunes in the papal capital: it was during this first visit to Rome that he produced his celebrated *Pietà*,† a group of the dead Christ on the knees of the Virgin, which is now in the Church of St. Peter.

He returned again to Florence about the year 1501, and there executed his colossal statue of *David*, placed in the Piazza del Granduca.‡ About 1503 he received a commission from Soderini, then Gonfaloniere of Florence, to paint one end of the Council Hall; the opposite wall being intrusted to Leonardo da Vinci. Leonardo began but did not complete his picture. MICHELANGELO's does not appear to have been commenced; but his cartoon, well known as the *Cartoon of Pisa*, was finished about the year

* This date is commonly given as 1474, because the Florentines commenced their year at that time with the 25th of March, the Annunciation day. This practice was introduced by the Florentines about the tenth century. See *L'Art de vérifier les Dates*.

† The representation of the Virgin Mary weeping over the dead Christ was called a *Pietà*, as that of the enthroned Saviour or enthroned Virgin was called a *Maestà*.

‡ Now in the Accademia, whither it was removed in 1875.

1506: it represented some Pisan soldiers, while bathing in the Arno, surprised by Florentines. Both designs presented so many various and masterly views of the human figure, that they became, to use the words of Benvenuto Cellini, "The School of the World."* During the progress of this cartoon, MICHELANGELO paid a second visit to Rome by the invitation of Julius II., recently elected to the papal chair, who commissioned him to make a design for a mausoleum which that Pope intended to erect for himself in the church of Saint Peter. MICHELANGELO, however, returned again to Florence in 1505, having taken offence at certain treatment from one of the Pope's servants; but he was reconciled to the Pope at the close of the following year, at Bologna; he there made the celebrated statue of Julius II., which was afterwards cast as a cannon, and used against the Pope by the Bolognese. In 1508 MICHELANGELO returned to Rome.

In this year he was commissioned by Julius to paint the ceiling of the Sixtine Chapel. He commenced this task very reluctantly, and mentioned Raphael, whose fame was already great, and who was then about to commence his series of frescoes in the Vatican Stanze, as a more fit person to execute the work. MICHELANGELO commenced his designs in 1508, and the ceiling was finished on All Saints' Day (Nov. 1), 1512.† The painting, says Vasari, was executed by MICHELANGELO alone, in the short space of twenty months: but it need not be assumed that these were consecutive months, especially as a writer quoted by Fea speaks of the ceiling as already begun in 1509.‡ In any view of the question, the greater part of the time above specified must have been employed on the designs and cartoons. The frescoes represent the creation of the world and of Man; his Fall; and the early history of the world, with reference to Man's final redemption and salvation. These extensive frescoes necessarily caused MICHELANGELO to suspend his labours for the mausoleum of Julius; and as

* *Vita di Benvenuto Cellini*, Milan, 1806, p. 31. Gaye, *Carteggio, &c.*, vol. ii. p. 90. Vasari, *Life of Michelangelo*.

† There is a document now in the British Museum, formerly in the possession of the Buonarroti family at Florence, which purports to be an original contract made by Michelangelo with the Pope, respecting the commencement of his designs for this ceiling; it is dated May 10, 1508. The whole work, therefore, occupied Michelangelo about four years, for his scaffolding was still not removed from the chapel by Christmas-day, 1512, as noticed in the *Diary of Paris de Grassis*, quoted by Pungileoni, *Elogio Storico*, &c., p. 131; and by Passavant, *Rafael von Urbino*, i. p. 167. See also the *Kunstblatt*, No. 105 1844.

‡ Franc. de Albertinis. *Mirab. Romæ*, lib. iii. Fea, *Notizie, &c.*, p. 27.

the Pope died shortly after their completion, in 1513, the monument was never finished. During nearly the whole pontificate of Leo X., the successor of Julius II. (nearly nine years), MICHELANGELO was employed chiefly in the unworthy occupation of procuring marble from the quarries of Pietra Santa, for the façade of the church of San Lorenzo at Florence: he paid, however, three visits to Rome during this interval, in 1515–16–17.* During the pontificate of Leo's successor, Adrian VI., and part of that of Clement VII., he was employed on the works of the Medici Chapel in the Church of San Lorenzo at Florence: in the tenth year, however, of Clement's pontificate, 1533, thirteen years after the death of Raphael, he commenced his cartoons for the celebrated fresco of the Last Judgment, on the altar wall of the Sixtine Chapel. It was continued during the pontificate of Paul III., and was finished in 1541.† MICHELANGELO did little more in painting from this period; the frescoes of the Cappella Paolina, built for Paul III., were his last works of the kind: they were finished in 1549, when he was seventy-four years of age. He had been appointed, in 1547, to succeed Antonio da San Gallo, as architect of St. Peter's, which, though the first stone had been laid by Julius II. in 1506, was still very little advanced: the original architect was Bramante. MICHELANGELO undertook the responsibility without salary. He continued architect throughout the pontificates of Paul III., Julius III., Marcellus II., Paul IV., and Pius IV., until his death; he carried the building to the base of the cupola.

MICHELANGELO died at Rome, February 17, 1564;‡ his body was taken to Florence, and, on the 14th of March following, was buried in a vault in the church of Santa Croce.

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* See the Buonarroti MSS., British Museum.

† This great fresco measures 47 feet in height by 43 in width. The Cappella Sistina, or Sixtine Chapel, was built by Giovanni di Pietro Dolci of Florence, for Sixtus IV. in 1473, whence its name of Sixtine. There are a ground plan and sections of the chapel in Appendix XIV. to the Third Report of the Commissioners on the Fine Arts. The chapel is of an oblong shape, with a vaulted roof; is 133 feet long, 43 wide, and 58 high. It is reserved for the especial use of the Popes; the church ceremonies of the first Sunday in Advent and of the Holy Week take place in it. The scrutiny also of the votes for the papal dignity takes place in this chapel, when the cardinals hold their conclave in the Vatican.

‡ He lived 88 years 11 months and 15 days, whence he must have been born in 1475, for Vasari expressly states that he died February 17, according to the Florentine mode of reckoning in 1563, but, according to the Roman, in 1564. *Vita di Michelangelo, Vite*, pt. iii. The Romans appear to have always commenced their year with January. See the *Kalendarium Gregorianum Perpetuum*. Rome, 1582.

The opinions concerning MICHELANGELO are so uniform in their expressions of praise, and so well known, that to quote them would be superfluous; that of Raphael, however, may be here recorded: this prince of painters is said to have often exclaimed, that he thanked God he was born in the days of MICHELANGELO.*

To his acquirements already noticed, MICHELANGELO added the cultivation of poetry.† As a painter he is almost exclusively known by his productions in fresco: he executed a few works in distemper, one of which, a *Holy Family* in the Gallery of Florence, painted for Angelo Doni, is well authenticated.

No. **8.** *A Dream of Human Life.*

A naked figure, seated, is reclining against a globe; he appears to be roused by the sound of a trumpet which an angel is blowing immediately above him. Beneath his seat is a collection of masks illustrating the insincerity or duplicity of human dealings, and around him are visions of the many vices and depravities of mankind.

Engraved by J. Bonasone, the contemporary of Michelangelo, also by others; and recently in Jones's *National Gallery*. On wood, 2 ft. 1 in. *h.* by 1 ft. 9 in. *w.*

This picture, of which there are several repetitions, was painted from a design by Michelangelo, by one of his scholars, and was formerly in the Barberini Palace at Rome. It was bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. **790.** *The Entombment of our Lord.*

Composition of seven figures, small life-size. An unfinished picture.

Partly if not entirely painted in tempera, on wood, 5 ft. 3½ in. *h.* by 4 ft. 11 in. *w.*

St. John (or Nicodemus), Joseph of Arimathæa, and Mary Magdalen, are carrying the body of Christ, supported by a strap

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* Condivi, *Vita di Michelangelo Buonarroti*, &c. § lvii. Flor. 1746 (Ed. Prin. Rome, 1553). Duppa, *Life of Michelangelo*, London, 1816. Anton Springer, *Raffael und Michelangelo*. 2d. ed. Leipzig, 1883.

† His poems, chiefly sonnets, were first published by his great-nephew, Michelangelo Buonarroti, at Florence, in 1623, and again by Bottari in 1726. Select specimens have been translated into English by Mr. J. E. Taylor, *Michelangelo considered as a philosophic poet; with translations, &c.*; 8vo., London, 1840. A *Life* of Michelangelo by Mr. J. S. Harford was published in 1856; Londo 2 vols. vo., with a folio of plates.

twisted sheet, up a winding flight of steps to the tomb prepared by Joseph among some rocks in the background. On the spectator's left is a female figure, Salome, seated on the ground with her right arm raised as if examining something in her hand not expressed in the picture: on the opposite side are two other female figures, Mary, the wife of Cleophas, and the Virgin; the latter in obscure outline only, and kneeling on the ground.*

The bare priming of the panel is left uncovered in several parts, especially in portions of costume. Condivi and Vasari† mention that Michelangelo left several unfinished works in painting as well as sculpture, and among such unrecorded labours may be accounted the present "Entombment." It was in the Collection of Cardinal Fesch, and was stored with a vast number of other pictures in the basement of the Falconieri Palace at Rome, whence it was removed with others to the Villa Paolina. In 1845 it was sold by the Principe di Musignano to a Roman picture dealer, from whom, in 1846, it was bought by Mr. Robert Macpherson, with some other pictures, for a small sum; the surface being so obscured by dirt that its qualities were not apparent. When washed, it was inspected by several Roman connoisseurs and artists, and pronounced a work of great value. Peter von Cornelius, the eminent German painter, in evidence in an action brought against the purchaser by the Roman dealer for its recovery, declared it to be "una cosa preziosa—un vero originale di Michelangelo."‡

Purchased in London from Mr. Robert Macpherson, in 1868.

No. **809.** *The Madonna and Infant Christ, St. John the Baptist, and Angels.*

The Virgin is seated in the centre, holding an open book, on which the Infant Christ, standing by his mother's side, has placed his right hand; behind him is the little St. John; on each side are two angels, one of whom is reading a scroll. Seven small figures, unfinished.

In tempera, on wood, 3 ft. 4½ in. *h.* by 2 ft. 6 in. *w.*

Formerly ascribed to Domenico Ghirlandaio. Exhibited at the British Institution in 1847 by Mrs. Bonar, the then proprietor of the picture, who sold it to the Rt. Hon. H. Labouchere, M.P., afterwards Lord Taunton, from whose executors it was purchased for the National Collection, in 1870.

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* See *John* xix. 25, 38, and *Mark* xv. 41.

† "Vita di Michelagnolo Buonarroti," &c., Florence, 1746, Folio.—No. 55, p. 45. Vasari, "Vite, &c." Ed. Le Monnier, vol. 12, pp. 213, 271–275.

‡ R. P. D. Giannelli—"Romana Nullitatis contractus, super Merito et super examine Testium pro D. Vito Enei contra D. Robertum Macpherson." Romæ, 1856 p. 11.

BYLERT (Jan van).

This painter, born at Utrecht in 1603, studied there under Abraham Bloemaert. Having then for a while practised at home, he afterwards visited Italy and France. On returning to Utrecht in 1630 he entered the guild of painters, and between 1632 and 1669 repeatedly filled the office of dean of that corporation. He died in his native town, Nov. 13, 1671. Many of his compositions contain life-sized figures seen at half-length, and illustrate either customs and habits of Dutch life or, though seldomer, biblical story. These are often treated after the manner which his elder and more gifted fellow-townsman Gerard van Honthorst had inbibed from M.A. Caravaggio. But Bylert painted also social subjects, portrait groups, and single figures, in larger or smaller cabinet size. His workmanship is firm and good, though undistinguished by any remarkable qualities. His pictures are often somewhat empty, and in tone rather cold. Works by him dating from various periods of his life are to be found in the public galleries of Amsterdam, Utrecht, Brunswick and Königsberg, as well as here and there in private collections. Some of those attributed to him, but not attested by his signature, must be considered doubtful.

No. **1292.** *A Family Group.*

Behind the stone balustrade of a garden terrace parallel to the plane of the picture, a grey-bearded man in the centre dressed in black with a broad-leaved hat looks interestedly to his left as if addressing someone out of the picture, and points in the opposite direction. On his left, also behind the balustrade, stands a thin middle-aged woman, who seems to listen to what passes. On the other side of the man (the left of the picture), but rather more in the foreground, a stout elderly woman of cheerful aspect is seated on a stone bench. Her eyes follow the direction of the man's; her right hand rests on an apple, one of several which, with some grapes, lie on the seat. Behind her rise the trunks of two trees, and the rest of the scene is closed in by the walls of the brick dwelling-house, no sky being visible.

Signed in the left-hand corner:—

On canvas, 4 ft. 1 in. *h.* by 3 ft. $3\frac{1}{4}$ in. *w.*

Purchased in London from Messrs. Deprez and Gutekunst in 1889, out of the interest of the "Clarke Bequest."

CA'LIARI (Paolo), called PAOLO VERONÈSE.

Paolo, whom we call Paul Veronese, was born at Verona, in the contrada di S. Paolo di Campo Marzo, in 1528. His father, Gabriele, was a stone-carver, of a family which for generations had practised the same vocation.* Paolo was the fifth child and the third son of his parents. His inclination towards painting rather than sculpture was yielded to by his father, and in his 14th year he was apprenticed to his uncle, Antonio Badile, a painter of no great eminence. But he had before his eyes in Verona the works of his worthy predecessor Cavazzola, as well as those of his own senior contemporaries, G. F. Caroto and Brusasorci. These served to stimulate and educe his native qualities. Soon he was able to produce some independent work which attracted the notice of his fellow townsman, the architect Michele Sammicheli, who, having just completed a villa for the Soranzi family near Castelfranco, obtained for Paolo a commission to decorate it with frescoes, in company with Giambattista Zelotti. This was in 1551. In the following year Paolo was called to Mantua to paint in the cathedral with Battista del Moro, Brusasorci,† and Paolo Farinato. Afterwards he worked in the Trevisan district. In 1555 he was invited to Venice by the Prior Torlioni, to decorate the vault of the sacristy in the church of St. Sebastian.‡ This was a moment of importance in the life of Paolo. The impression which the superb city of the Lagoons and its splendid works of art must have made upon him can easily be conceived. Titian was still living, aged, indeed, but with scarcely diminished vigour; Tintoretto was earning high repute. Paolo made his election. He returned for a short time to Verona, and then removed to Venice, thenceforth the scene of his greatest triumphs. He seldom left it,

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* The name Caliari (or Cagliari) is not found in the parish registers of S. Paolo, although these contain notices of the father and mother of Gabriele, as well as of his wife and children. The name of Gabriele's father there appears as "Piero q. Gabrielis lapicida detto Mèchoto (Michelotto) de Brisson." (See Pietro Caliari *Paolo Veronese, sua Vita e sue Opere*. Roma, Forzari, 1888, p. 10). It would seem, therefore, that this humble family, like many others in Italy at that time, owned no common surname, and that the name Caliari was first assumed by Paolo himself.

† Domenico del Riccio (1494-1569), nick-named Brusasorci a painter whose works are rare out of Verona. His greatest performance is the fresco series in the Palazzo Ridolfi, representing the meeting of Charles V. with Pope Clement VII. at Bologna, when the Emperor went there for his coronation in 1530.

‡ This was the commencement of Paolo's work in that church, which he afterwards painted throughout, not completing his labours there until 1570.

though it would appear that he visited Rome in the suite of the Venetian Ambassador, Cardinal Grimani, in 1560–61; and in 1565 he went to Verona, where he had a commission to paint in his own parish church, and where he then married Elena, the young daughter of his old master, Antonio Badile. The works of PAOLO are so numerous and diverse that it would be futile to attempt here a list of even the most noted of them. His inventive power and his facility conduced to extraordinary productiveness; and now, even out of Italy, all the great European galleries, and many private collections, contain examples of his art. The famous *Marriage at Cana* in the Louvre offers to the eye a grand summing-up, as it were, of his aims and his powers. Stately architecture, brilliant daylight, dignified men and beautiful women, infinite variety united to perfect harmony of colour, all combine to form a scene of festive splendour and enjoyment, in which the miracle, the main incident in the story, becomes an episode merely. The frank introduction of the costumes of the painter's own time, clothing the fine race to which he belonged, gives to his pictures of this class a living interest that more than compensates for any anachronism. But PAOLO, however naturalistic, was never vulgar; and although he affected no devotional feeling, yet he could give to his sacred personages a human dignity of aspect far removed from the commonplace. His fault lay rather in not always allowing them due prominence in the composition. In the filling of architectural spaces with decoration he was a master, judiciously combining strict proportion and balance with absolute freedom of design. He was eminent in portraiture; the single portraits which he left suffice to give him a first place in that great department of art. Beside these may be noted his great portrait groups, where the members of some patrician family are presented as suppliants to the Infant Saviour on His mother's knee, or as playing some *rôle* in an historical event. Noble examples of this kind are the Cuccina family, at Dresden, and the Pisani family, in our own gallery. In his colouring PAOLO retained much of the tradition of the Veronese school. The silvery tone which differentiates his best works from the golden lustre of Titian was not gained in Venice, and under the lightsome skies of the Lagoons he was not tempted to alter it. Less "magisterial" than Titian, less imaginative (though also

less extravagant, and more equal) than Tintoretto, PAOLO holds his place in the highest circle of the cinquecento painters. He died of pleurisy, on the 19th of April 1588; his remains were laid in the church of S. Sebastiano. An artist so great, and having so distinct a manner, had naturally many imitators. Such were his sons Gabriele and Carletto, and his brother Benedetto, who was by ten years his junior. All three became his heirs, and continued, in union, the work of his studio, signing pictures which they produced in common:—"Hæredes Pauli Caliarii Veronensis fecerunt." Carletto, the younger and by far the more gifted of the sons, died in 1596 at the early age of 26. A more distinguished follower, and an early associate of PAOLO, was Giambattista Zelotti.

No. 26. *The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the fourth century.*

The saint, surrounded by ecclesiastics and other persons, is kneeling before the altar of a church, and is consecrated by a bishop: an angel brings him the mitre and crozier from above. Composition of ten figures of the natural size.

Engraved by R. Golding, for the *Associated Engravers;* and by H. C. Shenton, for Jones's *National Gallery.* On canvas, 9 ft. 5 in. *h.* by 5 ft. 9 in. *w.*

Formerly in the church of San Niccolò de' Frari at Venice. Presented to the National Gallery, in 1826, by the Governors of the British Institution.

No. 97. *The Rape of Europa.*

Jupiter, enamoured of Europa, a Phœnician princess, transformed himself into a white bull, and mingled with her father's herds; the princess, struck by the beauty and gentle nature of the beast, ventured to seat herself upon his back, when the animal walked with her to the sea, and plunging in, swam with her to the island of Crete. Europa has just seated herself upon the bull, who kneels to receive her; her attendant women are arranging her dress. She is again represented in the middle-ground about to enter the sea, and in the extreme distance the bull is swimming with her towards the island.

Engraved by V. Le Febvre; also by De Launay in the *Galerie du Palais Royal;* and by H. Fernell, for Jones's *National Gallery.* On canvas, 1 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

This is the finished study of a large picture now in the Imperial Gallery at Vienna; it is also very similar in composition to the magnificent picture of the same subject by this painter in the ducal palace at Venice. This study was formerly in the Orleans Collection, and subsequently in that of the Rev. W. Holwell-Carr, who bequeathed it, with the rest of his pictures, to the National Gallery, in 1831.

No. **268.** *The Adoration of the Magi, or the Wise Men's Offering.*

The picture represents a ruined building of Roman architecture, with pillars, a portion of which is roofed with thatch, and has served as a stable. Under this roof, on the right of the spectator is seated the Virgin, somewhat elevated on some loose blocks, and holding in her arms the Infant, who is receiving the adoration of the three Wise Men; the foremost is kneeling; the second behind him is in the same attitude; and on the extreme left of the spectator stands the third. A ray of light, with several winged cherubs hovering along its course, falls upon the Infant; above is a group of Infant Angels. The retinue of the Magi are behind, some bearing presents, others attending to their horses and camels. Some peasants are looking down from the ruins on the Divine Infant; another figure is seen on the right with some dogs. On the same side are the ox and the ass; some young lambs placed below the Infant appear to be a shepherd's offering. The upper part of the back-ground, on the left, is formed by a stately archway, through which are seen distant mountains. Below, near the right corner is the date 1573. Composition of sixteen figures, life size.

Engraved by Carlo Sacchi, 1649. On canvas, 11 ft. 7 in. *h.* by 10 ft. 7 in. *w.*

Painted in 1573, and originally placed in the church of San Silvestro, in Venice. This church having, many years ago, required extensive repairs, the numerous pictures which it contained, comprising works by Tintoret, the *Last Supper* by Palma Vecchio, and the Adoration of the Magi, above described, were, in 1837, removed from the walls. The intention was to replace these works when the repairs of the building should be completed; but it seems that in the course of restoration the internal design of the church was so much changed that not one of the larger pictures could be fitted to the new altars and compartments. After much delay, a Papal decree, together with an order from the local authorities, was obtained for their sale. In August, 1855, they became the property of Signor Angelo Toffoli, of Venice, from whom, in November, 1855, the Paolo Veronese was purchased for the National Collection. This picture is particularly mentioned in most of the guide books and descriptions of Venice that have been published for the last two centuries. From the following passage in the often reprinted "Forastiero Illuminato della Città di Venezia," it would appear that so lately as 1792 it was the most attractive picture in the church of San Silvestro:—"Many are the "pictures (in this church) by Tintoretto, by scholars of Titian, by Palma "Vecchio, by Antonio Bellucci, by Carlo Lotto, by Girolamo da Santa

" Croce, &c. But among them all the famous Adoration of the Magi by " Paolo Veronese, which has been engraved by Carlo Sacchi, deserves " especial attention." *Giornata quarta*, p. 277. Ed. 1792.* Paolo Veronese often treated this subject; the picture in Santa Corona at Vicenza most resembles the composition above described. A copy of a portion of this composition at Hampton Court, attributed to Carlo Cagliari, was engraved by Gribelin in 1712.

18.928

42 No. **294.** *The Family of Darius at the feet of Alexander, after the battle of Issus, B.C.* 333.

The royal captives having mistaken Hephæstion for Alexander, the queen mother Sisygambis implores pardon of the conqueror, who, pointing to his friend, tells her she has not erred, for that Hephæstion is another Alexander. The elder of the two daughters, Statira, kneeling immediately behind her mother, became the wife of Alexander; she was, however, subsequently put to death by Perdiccas, through the instigation of Roxana, the second Persian wife of Alexander. The captive family, presented to the king by one of the ministers of Darius, is kneeling in the centre of the picture, Alexander and his generals Hephæstion and Parmenio, being on the spectator's right. In the back-ground is a marble arcade, from the top of which many spectators are looking down. The principal figures are portraits of the Pisani family.†

On canvas, 7 ft. 8½ in. *h.* by 15 ft. 6½ in. *w.*

There is an inferior print by N. R. Cochin in the *Tabellæ selectæ* of C. C. Patina, folio, Padua, 1691; in which work this picture is described as the most celebrated of all the works of Paul Veronese.‡

Painted for an ancestor of the Count Pisani. D'Argenville§ states, on the authority of the Procuratore Pisani of his time, that Paul Veronese

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* For other notices of this picture the reader is referred to Ridolfi, *Le Maraviglie dell' Arte*, 1648, p. 302, where it is spoken of in the highest terms: to Sansovino, *Venetia Città Nobilissima*, &c., 1581, p. 65; to Boschini, *Ricche Minere*, p. 253, Ed. 1664, p. 269, Ed. 1733, where it is called the "Famosissimo Quadro;" and to Zanetti, *Della Pittura Veneziana*, 1771, p. 185.

† The following description is from the manuscript notes of Rumohr, author of the *Italienische Forschungen*, often quoted in this catalogue:—"The celebrated " picture of the wife of Darius mistaking Hephæstion for Alexander. In excellent " condition; perhaps the only existing criterion by which to estimate the genuine " original colouring of Paul Veronese. It is remarkable how entirely the genius of " the painter precludes criticism on the quaintness of the treatment. Both the " incident and the personages are, as in a Spanish play, romantically travestied. " The princesses with laced bodices and full Venetian gowns, have, nevertheless, " a charming and becoming appearance, while the male figures, in their picturesque " attire, look chivalrous, refined, and noble. The treatment of colour, especially in " the flesh, and the excellence of the execution, are such as to render us almost " unjust to other great colourists. In the presence of this work we forget for a " time all other productions in painting."

‡ Inter eximia Pauli Veronensis opera, illud precipue apud venetos Proceres Pisanos emicat, in quo Alexander Magnus prostratas matrem uxorem et liberos Darii benignissime excipiens exprimitur.

§ *Abrégé de la Vie des plus fameux Peintres, &c.* Paris, 1745, vol. 1, p. 182.

having been detained by some accidental circumstance at the Pisani villa at Este, painted this work there, and leaving it in his room, afterwards informed the family that he had left wherewithal to defray the expense of his entertainment.

Purchased at Venice from the Count Vittore Pisani, in 1857.

No. **931.** *The Magdalen laying aside her Jewels.*

She is kneeling at the feet of Christ, other women are attending her; some men are looking on. Scene in an arcade in a court yard.

On canvas, 8 ft. 10 in. *h.* by 5 ft. 4 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1041.** *St. Helena. Vision of the Invention of the Cross.*

The Saint (a life-sized figure) reclines on a marble window seat, in sleep or reverie, resting her head upon her right hand. Through the open window are seen two cherubim bearing a cross through the air. The design appears to have been taken from a small engraving by Marc Antonio supposed to be after a drawing by Raphael. (Bartsch, P.G., vol. xiv. No. 443.)

This picture once formed the altar piece of a chapel dedicated to St. Helena at Venice. It afterwards belonged to the Great Duke of Marlborough, from whose possession it passed to that of the Treasurer Lord Godolphin. The late Duke of Leeds, and the Hon. Percy Ashburnham successively owned the picture, which was purchased at the sale of the Novar Collection in 1878.

Engraved by Bonasoni and others. On canvas, 6 ft. 5½ in. *h.* by 3 ft. 9 in. *w.*

No. **1318.** *"Unfaithfulness." (An Allegorical Group.)*

A nude female figure, seated on a bank with her back turned to the spectator, extends her arm towards a bearded man, who, sitting under a tree, grasps her right hand, while her left is employed in furtively delivering a letter to a more youthful lover on the other side. Near the latter figure are two *amorini*, one of whom supports the woman's foot. Life-size figures. Background of sky and foliage.

Formerly in the Orleans collection.

On canvas, 6 ft. 1½ in. square.

Purchased from the Earl of Darnley, in 1890.

No. **1324.** *"Scorn." (An Allegorical Group.)*

On a dislodged architectural fragment a male figure, nearly undraped, lies supine, with his head towards the spectator, raising his hands in playful deprecation as Cupid, placing his little

foot on the man's chest, threatens to strike him with his bow. Towards the left two young women, seated hand in hand, look on with expressions of indifference or contempt. In the background sky and foliage. Figures life-size.

Formerly in the Orleans collection.

On canvas, 6 ft. 1½ in. square.

Purchased from the Earl of Darnley, in 1891.

No. **1325.** "*Respect.*" (*An Allegorical Group.*)

Towards the right of the composition a female figure lies undraped and asleep on a couch hung with crimson drapery. On the left, a man, clad like a Roman warrior, who seems to have entered on the scene unwittingly, raises his hand with a gesture of surprise, and is about to retire hastily, when he is detained by an *amorino* bearing a dart. Behind is another man, whose head alone is seen. In the background an arched opening reveals the sky. Figures life-size.

Formerly in the Orleans collection.

On canvas, 6 ft. 1½ in. square.

Presented by the Earl of Darnley, in 1891.

No. **1326.** "*Happy Union.*" (*An Allegorical Group.*)

On the left of the composition a female Deity, seated on or near the terminal of a plinth, bends forward to place a chaplet of leaves on the head of a youthful bride, who kneels before her, raising an olive branch in her left hand, while her husband standing by her side clasps the stem with his right. Below, a wingless cupid seeks to bind the wedded pair with a golden chain. In the corner of the picture a dog with its head upturned completes the group. Figures life-size.

Formerly in the Orleans collection.

On canvas, 6 ft. 1½ in. square.

Purchased from the Earl of Darnley, in 1891.

CAMPAÑA (Pedro).

This painter, of whose name the Spanish form is most usually met with, was a Fleming, born at Brussels in 1503.* While yet a young man he went to Italy, where he spent some 20 years

* The name also appears as Campana, and Campanna. Pierre Campagne would probably be the native form.

of his life, diligently studying the works of her great masters in art, but also painting portraits and small-sized compositions. His productions prove that he was acquainted with the masterpieces of painting in Rome;* and it was probably from Rome that he went to Bologna on the occasion of the coronation there of Charles V. in 1530, when, a triumphal arch being erected for the Emperor's entry in state, CAMPAÑA gained distinction by decorating it with appropriate paintings. His visit to Venice may perhaps have speedily followed. At a much later period, in or towards 1548, he extended his travels to Spain, and achieved his highest celebrity during a prolonged residence at Seville, where many of the churches still retain works of his pencil. Of these the most remarkable is the great *Descent from the Cross* (dated 1548), originally in the church of Santa Cruz, but now in the Cathedral. Before this picture, in Santa Cruz, Murillo was used to stand absorbed in admiration; and in front of it he was entombed, at his own dying behest. CAMPAÑA engrafted his study of Italian principles and practice on his earlier Flemish manner which, however, maintained its influence over him more or less to the end. When old, he returned to Brussels, and dying there in 1570, or as some say in 1580, was honourably interred in the Nieuwe-Kerk. His son, Juan-Bautista, also a painter, continued to reside at Seville.

No. **1241.** *Mary Magdalene led by Martha to hear the preaching of Christ.*

The interior of a place of worship, with a row of columns on either side in perspective, and an arched door-way in the end wall showing a view of buildings without. Towards the left centre, Jesus, facing to the right, is seated in a chair on a dais under a suspended canopy. He extends his right arm in addressing the congregation. His dress is a long, pale red tunic, and a brown mantle. Behind him, stretching from the further end of the dais to the immediate foreground, is an assemblage of male listeners. On the opposite side of the scene the audience consists chiefly of women of various ages, from childhood

* He is said, indeed, by Palomino (II., p. 369) to have been a pupil of Raphael; and Lanzi classes him as such. But this assumption, if meant to be taken literally, must be held inadmissible. Raphael died in 1520, when Campaña, then only 17 years of age, had pretty certainly not yet crossed the Alps. Cean Bermudez points out this error of his predecessors (I. 201).

upwards. Amongst this group, in the foreground, the kneeling figure of Mary Magdalene is conspicuous. She is encouraged by Martha, who points to the preacher. On the lower step of the dais is a small white and tan dog; near him a small vase; and more in front, on the marble pavement, a smoking censer.

On wood, in oil, 1 ft. 10½ in. *w.* by 11½ in. *h.*

This picture corresponds to the description of one referred to by Lanzi in the following words:—"He (Campanna) was "conducted to Venice by the Patriarch Grimani, for whom he "painted various portraits and the famous 'Magdalene led by "'St. Martha to the Temple to hear the preaching of Jesus "'Christ.' This picture, left by the Patriarch to one of his "friends, after many years passed into the possession of "Mr. Slade in England." (*Storia pittorica*, II., iii., Firenze, 1822.) The picture now in this gallery was acquired in England by Dr. J. P. Richter, from whom it was purchased in 1888. A copy of it exists in the Borghese collection at Rome.

CANALE (Antonio), or CANALETTO.

Antonio Canale, commonly called Canaletto, was born in Venice, in 1697. His father, Bernardo Canale, was a scene-painter, and Antonio practised the same art for several years: he, however, gave it up while still young, and went to Rome, where he devoted the whole of his time to the study of architectural views and ancient ruins. He was accompanied while at Rome by his nephew and pupil, Bernardo Bellotto, who painted similar pictures to those of his uncle, and is known by the same name;* whence the works of the two are often confounded together. After his return to Venice, Canale painted pictures of that city, one of the most remarkable of which is a view on the Grand Canal, in which he has substituted a design by Palladio for the Rialto instead of the actual scene; he took also other liberties with the disposition of the buildings. Tiepolo occasionally painted the figures in his pictures. In 1746 he came to England, and remained here two years. Walpole possessed an interior of King's College Chapel, Cambridge, by him. His nephew was in the same year made a member of the Academy of Dresden, where he was known by the title of Count Belotto. He painted many

* To Bellotto, in point of fact, the diminutive title of "Il Canaletto" was originally applied, in order to distinguish him from his uncle. But that appellation has in the course of time been so completely transferred to Antonio Canale himself, that it is likely to remain so, while Bellotto is now recognised by his proper name.

pictures there: twenty-five of them are still preserved in a distinct collection at Dresden. He died at Warsaw in 1780. CANALE, the uncle, died at Venice in 1768, aged 71. Many of his works have been engraved, especially his Venetian views, of which there are three sets, one by himself, another by Vicentino, and a third by Fletcher and Boitard.

The two CANALETTI painted so much alike that it is often difficult to distinguish their works. Bellotto being long the pupil of his uncle, completely acquired his manner of execution. CANALE's style is architectural portraiture, distinct in forms, individual in colour, and effective in light and shade; it displays so much or so little of contrivance, that, as Lanzi has remarked, the common observer perceives nature, and the artist art in his works. He used the camera obscura, which he was the first to apply to its proper use, to the linear perspective only; aerial effects he commonly painted from nature.

No. **127.** *A View in Venice.*

In the fore-ground are the sheds and yard of a stone mason; in the middle distance are a quay and a portion of the Grand Canal, with gondolas upon it; beyond these are various buildings, the most conspicuous is a tall campanile, next to which are the old buildings of the Scuola della Carità erected in 1349, now much altered, and known as the Accademia delle Belle Arti.

Engraved by H. Le Keux, in the series of prints published for the '*Associated Engravers;*' and by E. Challis, for Jones's *National Gallery.* On canvas, 4 ft. *h.* by 5 ft. 4 in. *w.*

Presented to the nation, in 1826, by Sir George Beaumont, Bart.

No. **135.** *Ruins and Figures, with the distant View of a Town.*

On canvas, 1 ft. 9¼ in. *h.* by 2 ft. 5¼ in. *w.*

Bequeathed by Lt.-Col. Ollney, in 1837.

No. **163.** *A View on the Grand Canal, Venice.*

The church, which is a principal feature in this picture, was built in the early part of the last century (1718–38), from the designs of Giovanni Scalfarotto; it is dedicated to Saints Simon and Jude, Apostles, and is known by the name of San Simeone Piccolo.

On canvas, 4 ft. 1 in. *h.* by 6 ft. 8½ in. *w.*

Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. 937. *The Scuola di San Rocco.*

The Scuola di San Rocco, and the ceremony of Giovedi Santo or Maundy Thursday, when the Doge and officers of state with the fraternity of St. Rock went in procession to the church of St. Mark to worship the miraculous blood.

The company issues from the church of San Rocco on the right, and is walking in procession under an awning; many pictures are displayed around.

The figures are by Gio. Batista Tiepolo.

This Scuola is celebrated for the numerous works of Tintoretto which it contains.*

On canvas, 4 ft. 10 in. *h.* by 6 ft. 6½ in *w.*

The Wynn Ellis Bequest. 1876.

No. 938. *Regatta on the Grand Canal.*

The great building to the left is the Balbi Palace, a work of Alessandro Vittoria, at the close of the 16th century; and the variegated structure by its side is a temporary pavilion for the distribution of prizes. The competitors are seen in the centre of the canal, and the gala barges of the nobles are moored at the sides.

On canvas, 3 ft. 10 in. *h.* by 6 ft. 1 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 939. *The Piazzetta of St. Mark, Venice, from the Quay.*

In front are the church of St. Mark and the Campanile, on the left the Zecca or Mint and Library, on the right the Ducal Palace.

On canvas, 3 ft. 3¼ in. *h.* by 3 ft. 6½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 940. *The Ducal Palace and the Column of St. Mark, Venice.*

Further on, the bridge Della Paglia, the prisons, and the Riva degli Schiavoni; boats and other vessels at the quay.

On canvas, 2 ft. *h.* by 3 ft. 3 in. *w.*

The Wynn Ellis Bequest. 1876.

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* The wealthy Fraternity of San Rocco was distinguished for the splendour of its processions, especially for that of Maundy Thursday, says Sansovino, "Et spetialmente "nel Giovedi Santo, ch' elle vanno à san Marco à venerare il sangue miracoloso." *Venetia citta nobilissima descritta, &c.*, Ven. 1663, p. 288. The pictures by Tintoretto are described in Ruskin's *Stones of Venice*, vol. iii.

No. **941.** *The Grimani Palace, on the Grand Canal, Venice; known as the "Ca' Grimani in San Luca."*

A house and a palace on either side, and some gondolas in front. The Casa Grimani was built in the 16th century, from the design of M. Sanmicheli: the upper part was not completed until after his death.

On canvas, 12 in. *h.* by 15 in. *w.*

Engraved in the *Gran Teatro, &c. di Venezia*, fol. Ven. 1720, ii. 47.

The Wynn Ellis Bequest. 1876.

No. **942.** *Eton College,* 1746.

In the foreground the Thames.

On canvas, 2 ft. *h.* by 3 ft. 6 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1058.** *View on the Canal Reggio, Venice.*

On canvas, 1 ft. 6 in. *h.* by 2 ft. 6½ in. *w.*

Bequeathed by the late Mr. John Henderson. 1879.

No. **1059.** *San Pietro in Castello, Venice.*

On canvas, 1 ft. 6 in. *h.* by 2 ft. 6½ in. *w.*

Bequeathed by the late Mr. John Henderson. 1879.

CAPPELLE (Jan van de),

Or Kappelle, a marine and landscape painter of Amsterdam, of great excellence, supposed to have been a scholar of Simon de Vlieger, but of whom scarcely anything is known. He received the freedom of the city of Amsterdam in 1653 on the occasion of his marriage,—a fact discovered by M. Scheltema. He etched a few plates. He painted as late as 1680, or perhaps 1686.

No. **865.** *Coast Scene.*

A calm, in shore at low water; in the foreground, two fishing boats; one with sails set, the other stranded on the beach. Several figures in a boat leaving the shore. In the distance some sails, and a jetty on the right. Signed *J. Vr. Cappelle.*

On canvas, 13½ in. *h.* by 18½ in. *w.*

Purchased with the Peel collection in 1871.

No. **964.** *River Scene with many Sailing Boats.*

In the foreground near the bank, where are a few piles, is a boat with four figures in it. A village church is seen in the distance on the right.

On canvas, 14½ in. *h.* by 19 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **965.** *River Scene with State Barge.*

An officer's boat in the foreground on the right. Signed and dated J. V. CAPELLE, 1650.

On wood, 2 ft. 9 in. *h.* by 3 ft. 8½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. **966.** *River Scene.*

To the right a state barge, which an officer has just left, in his boat, in the centre of the picture; the Dutch colours are floating at the stern of the boat. The barge is firing a salute. Other boats scattered about. Some piles in the foreground to the right.

On oak, 3 ft. ½ in. *h.* by 4 ft. 3 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **967.** *Shipping.*

Dutch river scene with sailing boats and ferry boat.

On canvas, 3 ft. 11 in. *h.* by 5 ft. *w.*

The Wynn Ellis Bequest. 1876.

CARAVAGGIO. (*See* **AMERIGHI**).

CARIANI (GIOVANNI DE'BUSI)

Was of the stock of the BUSI, an ancient family of Fuipiano in the valley of the Brembo (in the Bergamask territory), where he was born about 1480. He is supposed to have become a pupil of Palma Vecchio. The earliest notice of CARIANI occurs in 1508; the next in 1514, when he painted a *Madonna* for a church at Lonno. This picture has disappeared. A fine group of three male and four female portraits, signed "Jo. Carianus," and dated 1519, is in the Casa Roncalli in Bergamo; and in the Casa

Baglioni is a ***Madonna and Child, with a kneeling worshipper,*** also signed, and dated 1520. These are the only known pictures by this master which bear dates. The Lochis-Carrara (Municipal) gallery of Bergamo contains a very striking half-length portrait of Giov. Benedetto Caravaggio, philosopher and physician, signed; a picture of fine colouring. A large composition, formerly in the church of S. Gottardo at Bergamo, but now in the Brera gallery at Milan, representing the Madonna in a hilly landscape, surrounded by saintly personages and angels, is an ambitious, but not attractive work. If the portrait group of a gentleman and two ladies, in nearly half-length, once in the collection of Count Schoenborn at Pommersfelden, and now in that of the Grand Duke of Oldenburg, be, as M.M. Crowe and Cavalcaselle believe, by CARIANI, it conveys a high idea of his capabilities as a painter and colourist. Unfortunately, the beautiful figure on the right has suffered from rude restorations. CARIANI's manner varied a good deal, and the attribution of many pictures reputed to be his rests very much upon individual opinion. Although most of his authenticated works are or were at Bergamo, Venice seems to have been his place of permanent residence. The latest notice of him dates in 1541. Of his personal history nothing is known.

No. **1203.** *The Madonna and Child with Saints.*

In the centre of the foreground, the Virgin, whose figure is seen at half-length, sits with the Infant Christ on her lap. Her right hand rests on the shoulder of St. Mary Magdalene, who, clad in a robe and mantle of richly brocaded stuff, kneels in adoration on the left. Behind her stands St. Barbara (?), bearing a lamp and palm branch. On the right St. Joseph, wearing a maize-coloured pallium, rests on his staff, which is represented blossoming. Below kneels a boy, probably the youthful donor, in a black gown. The figures are about two-thirds life size. Mountainous background, with the distant view of a Campanile and other buildings.

On canvas, 2 ft. 9 in. *h.* by 3 ft. 9 in. *w.*

Purchased from the heirs of the late Signor Enrico Andreossi of Milan, out of the "Walker Bequest," in 1886.

ASCRIBED TO **CARIANI.**

No. **41.** *The Death of Peter the Martyr.*

St. Peter the Dominican, a native of Verona, was an active agent of the Inquisition in the thirteenth century; and having, as such, made many enemies, he was at length assassinated by one of these, named Cavina, at the entrance of a wood on the road from Milan to Como. He was attended by a single brother of his order, who is seen attacked by another assassin in the middle-ground to the right.

Engraved in Jones's *National Gallery*. On canvas, 3 ft. 4½ in. *h.* by 4 ft. 9½ in. *w.*

Formerly in the possession of Christina, queen of Sweden, and subsequently in the Orleans collection. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

CARPACCIO (VITTORE),

Or SCARPACCIA, as Vasari calls him, or SCARPAZA, as his name appears in old Venetian documents, was a younger contemporary of the Bellini, and one of the greatest painters of his time. He was born, probably about the middle of the 15th century, either on one of the Venetian islands or in Istria.* Little is known of his history; nothing of his education in art. He was associated with Gentile Bellini in executing the historical paintings for the Hall of the Great Council in the Ducal Palace, and it has been thought possible that he accompanied Gentile to Constantinople as an assistant. The minute knowledge of Oriental customs and costumes which his works display suggests that he had visited the East, and even those parts of it which were then still under the sway of the Sultans of Egypt. The characteristic of the art of CARPACCIO is realism—vivid portraiture. This quality, sustained in his case by a perfect knowledge of linear and aërial perspective, and by great judgment in treating landscape, was elevated by a fertile inventive genius. Thus he could impart to his scenes a *vraisemblance* that captivates. He depicts his story in a quiet, dignified way, with rare recourse to strong action; the personages concerned showing

* Carpaccio's signature on his pictures is generally "Victor Carpathius"; when any further designation occurs, it is always "Venetus." The Abate Gius. Cadorin however, in a contribution to M. A. Gualandi's *Memorie originali italiane riguardanti le Belle Arti*, Serie III. p. 91, says that Canon Stancovich had proved Carpaccio's Istrian birth.

their interest by their general demeanour, or by slight but sufficient gestures. CARPACCIO was one of the earliest Venetian oil painters, and he appears to have been freer and bolder in the execution of his earlier pictures than in his later, some of which are extremely delicate in execution. One of his most celebrated works, if not the best, is the series of eight pictures on canvas, illustrating the story of St. Ursula and her companions in martyrdom, painted for the chapel or oratory of the saint in Venice, in 1490–95, and now in the gallery of the Venetian Academy. Of later date, and of fine execution, are the pictures produced between 1502 and 1511 for the little church of S. Giorgio degli Schiavoni, eleven in number, illustrating legends of St. Jerome, St. George, and St. Trifonius, the patron saints of Dalmatia. The grand altar-piece of *The Presentation in the Temple* (1510), formerly in S. Giobbe, but now in the Academy of Venice, is CARPACCIO's most successful effort at monumental composition on the scale of life. Here, in unmistakable rivalry with Giovanni Bellini, the painter has imagined some of the most graceful or most dignified forms to be found in Venetian art. The colouring has his accustomed force, with more than his usual brilliancy. A very noble work, dated 1514, is the altar-piece in S. Vitale, Venice, wherein the Madonna and Infant are represented aloft, while below appear St. Vitalis on horseback and other Saints; and, over a spreading arch, yet four more. Many other works by CARPACCIO are distributed in continental galleries in and out of Italy; as in those of Venice, Milan and Ferrara; Vienna, Berlin, Stuttgart and Paris. He lived to paint till 1522; the date of his death is unknown.*

now ascribed to Basaiti.

No. **750.** *The Madonna and Child enthroned, with Saints; and the Doge Giovanni Mocenigo*† *in adoration.*

A votive picture in which the Doge, with banner in hand, kneels before the Virgin, supplicating her protection on the occasion of the plague of 1478. The gold vase on the small altar

* Lanzi mentions Carpaccio's portrait, by himself, bearing this date, in the possession of the family Giustiniani alle Zattere.

† Giovanni Mocenigo was the seventy-first Doge; he reigned seven years, 1477–85, and died of the plague in 1485, aged 76. *De Vita Moribus et Rebus gestis Omnium Ducum Venetorum*, &c., 12mo. Frankf., 1574, a continuation of the original work of Pietro Marcello, with woodcuts of the armorial shields of the Doges.

before the throne of the Virgin is supposed to contain *farmachi* or medicaments, for which a blessing is invoked in favour of the city and Republic of Venice, according to the words of the inscription below,—URBEM REM: VENETAM SERVA. VENETUMQ. SENATUM. ET MIHI SI MEREOR. VIRGO SUPERNA AVE.* Behind the kneeling Doge is his patron saint, John the Baptist: on the opposite side of the picture, by the throne of the Virgin, is St. Christopher with his staff bearing the Infant Christ on his shoulders. Landscape back-ground, figures nearly life size.†

On canvas, 6 ft. *h.* by 9 ft. 8 in. *w.*

Purchased in Venice in 1865, from the Doge's descendant Aloise Count Mocenigo di Sant' Eustachio.

CARRACCI (AGOSTINO),

Was born at Bologna of an old family of that place, in 1557.‡ His father Antonio was a tailor. He was placed first with a jeweller, then, by the advice of his cousin Lodovico, with Prospero Fontana, the master of Lodovico, and afterwards with Domenico Tibaldi and Cornelius Cort, under whom he advanced greatly in engraving, an art with which he was always more occupied than with painting. He studied also some time at Parma and at Venice, and after his return to Bologna, in 1589, was the most active teacher in the celebrated school of the Carracci, then first established there. When Annibale was engaged on his frescoes in the Farnese Palace at Rome, AGOSTINO joined him, and, for a time, assisted him: he executed the Triumph of Galatea, and the

* "Hail Celestial Virgin, preserve the City and Republic of Venice, and the "Venetian Senate, and extend thy protection to me if I deserve it." For AVE probably should be read FAVE.

† See Vasari, *Vite dei Pittori*, &c. Ed. Le Monnier, vol. vi. The editors appear to have been unacquainted with this picture, as they give 1493 as the earliest date, showing the activity of Carpaccio. According to the records of the family of Mocenigo di Sant' Eustachio this picture was commissioned in 1479, after the plague of the previous year, but was not completed till after the death of the Doge in 1485. It was commissioned to be presented, according to the custom with reigning Doges, to the Ducal Palace, but after the Doge's death was redeemed or purchased by the family, in whose possession it remained.

‡ Agostino's age and the date of his death are thus inscribed on a monumental tablet in the cathedral of Parma:—"OB. V. ID. MART. M.DCI. ÆT. SUÆ AN. XLIII." Bellori, who gives the whole inscription, writes by mistake 1602. His transcript, which professes to be faithful to the marble tablet, is inaccurate in other respects. If the dates in that monumental record are to be regarded as infallible, the year of Agostino's birth, ostensibly quoted by Malvasia from the baptismal register at Bologna, August 16, 1557, must be a misprint for August 16, 1558. Lanzi, Giordani, and others have followed Malvasia in this particular. Bellori, *Le Vite de' Pittori*, &c. Roma, 1672, p. 113; Malvasia, *Felsina Pittrice*, Bologna 1678, p. 455.

Cephalus and Aurora of that series. According to Malvasia, he was not only the painter but the designer of those compositions, and their success appears to have caused the separation of the two brothers; it was reported that the engraver (for as such AGOSTINO was chiefly known) had surpassed the painter in the Farnese. This is said to have excited the jealousy of Annibale; differences arose between them, and AGOSTINO left Rome for Parma, where he entered the service of the Duke Ranuccio, brother of the Cardinal Odoardo Farnese; after painting a few pictures, he died there on the 22nd of March, 1602, in his forty-third year. He was buried in the Cathedral of Parma; his funeral was, however, celebrated with great pomp at Bologna, by the artists of that school, and a description of it was published by Vittorio Benacci, in 1603.* AGOSTINO was painter, engraver, poet, and musician, and well versed in the arts and sciences generally. He is allowed to have been the most learned of the Carracci in the principles of art. His masterpiece is the communion of St. Jerome, formerly in the church of the Certosa, now in the gallery of the Academy at Bologna; it is said to be the only picture on which he wrote his name.† He left an unfinished engraving of it, which was completed by Francesco Brizzio. AGOSTINO's prints are very numerous; one of the earliest, largest, and best of them is *The Crucifixion*, painted by Tintoretto for the Scuola of San Rocco in Venice. That engraving, completed in Venice in 1589, received the highest encomiums from Tintoretto himself. The print after the St. Jerome of Vanni is also one of AGOSTINO's earliest and best works.‡

No. 147. *Cephalus and Aurora.*

Cephalus, while on a hunting expedition on Mount Hymettus, is forcibly carried off by Aurora, who was enamoured of him. The aged Tithonus, her husband, is represented in the foreground sleeping.§ Figures larger than life.

A cartoon, 13 ft. 4 in. *w.* by 6 ft. 8 in. *h.*

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* Reprinted, without the cuts, in the *Felsina Pittrice* of Malvasia.

† Giordani, *Catalogo dei Quadri nella Pinacoteca della Pontificia Accademia di Belle Arti in Bologna*, 1835.

‡ See, besides the works of Bellori and Malvasia already quoted, the following works on engravings:—Gandellini, *Notizie Istoriche degl' Intagliatori*, Siena, 1771, reprinted in 1808; Heineken, *Dictionnaire des Artistes dont nous avons des Estampes; avec une notice détaillée de leurs ouvrages gravés*, 4 vols. 8vo. to DIZ only, Leipzig, 1768–90; Bartsch, *Le Peintre-Graveur*, Vienna, 1803–21.

§ Ovid, *Met.* vii. 701.

No. 148. *Galatea.*

The sea-nymph Galatea is borne on the ocean by Glaucus, or some other marine deity, preceded by a Triton blowing his horn, and surrounded by Nereids and Cupids on dolphins. Some of the Cupids, bearing torches and bow and arrow, are sporting in the air: one of them, as if stunned by the noise made by the marine horn of the Triton, holds his hands to his ears.

A cartoon, 13 ft. 7½ in. *w.* by 6 ft. 8½ in. *h.*

These cartoons, which formed part of the celebrated collection of drawings belonging to Sir Thomas Lawrence, are the original designs made by Agostino Carracci, for the frescoes of the two principal lateral compartments of the vault of the Carracci Gallery, in the Farnese Palace at Rome. This Gallery has been engraved in whole and in part, several times. The first set of prints executed from it was by Carlo Cesio, published at Rome in 1657, in thirty sheets, and with the descriptions of Bellori, *Galleria nel Palazzo Farnese in Roma*, &c. It was subsequently engraved by Pietro Aquila, *Galeriæ Farnesianæ Icones*, &c., and by others. In the explanations accompanying Cesio's prints,* the principal figure is named Galatea or Venus, but in the life of Annibale Carracci, published fifteen years later, Bellori describes the subject definitely as the Triumph of Galatea. Both cartoons were presented to the National Gallery, in 1837, by the Earl of Ellesmere, by whom they were purchased from Messrs. Woodburn.

CARRACCI (ANNIBALE),

The younger brother of Agostino, was born at Bologna in November 1560. His father intended to bring him up to his own business, and employed him in his shop; but his decided ability and taste for painting led him, with the aid of his cousin Lodovico Carracci, to adopt that art as his profession; and Lodovico, who was five years his senior, was his first and only master in the art. In 1580 he visited Parma, and studied the works of Correggio there for about three years. It seems that he was joined at Parma by his brother Agostino, who, however, left ANNIBALE to go to Venice, where they again met, and dwelt a considerable time. Agostino did not return to Bologna until 1589; ANNIBALE returned somewhat earlier. The three Carracci opened their academy in 1589.

* *Argomento della Galleria Farnese dipinta da Annibale Carracci, disegnata ed intagliata da Carlo Cesio. Nel quale spieganci et riduconsi allegoricamente alla moralità, le Favole Poetiche in essa rappresentate.* It is reprinted by Malvasia in his *Felsina Pittrice.*

After executing, together with Lodovico and Agostino, several public and private works in Bologna, ANNIBALE was invited, about 1600, to Rome, by the Cardinal Odoardo Farnese, who, says Bellori, received and treated him as a gentleman—granting the usual table allowance of a courtier, for himself and two attendants, and a monthly salary. He was assisted in the frescoes of the Farnese Palace, as already stated, by his brother Agostino, who arrived shortly after ANNIBALE at Rome, by Lanfranco, and by Domenichino, then a very young man. The whole works of the Farnese must have been completed before or about 1604; for, according to a letter of ANNIBALE's intimate friend, Monsignore Agucchi, in whose arms he died, he painted scarcely anything (*quasi niente*) during the last five years of his life. He died July 15th, 1609, and was buried near Raphael, in the Pantheon. Malvasia says that ANNIBALE was assisted also by Lodovico in the Farnese; but, as Lodovico was only a fortnight in Rome, from May 31st to June 13th, 1602, he could scarcely have afforded any great assistance beyond his advice. The altar-piece and frescoes of the chapel of San Diego, in the church of San Giacomo degli Spagnuoli, were probably also completed in 1604; they were all designed by ANNIBALE, but he painted the altar-piece only; the frescoes were executed by Albani. ANNIBALE CARRACCI engraved a few plates.

The Farnese gallery was preferred by Poussin to all the works in Rome after those of Raphael. It is superior in form to those executed previously by the Carracci, but is inferior in colour to the works of the Sala of the Signori Magnani at Bologna. ANNIBALE's portrait, by himself, from the Orleans Gallery, is in the collection of the Earl of Carlisle, at Castle Howard, where there are also several other excellent pictures by him, from the same gallery.*

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* The Orleans collection was brought to England in 1792, and was disposed of by private and public sales, in 1798, 1799, and 1800. The principal works contained in it are engraved in *La Galerie du Palais Royal*, Paris, 2 vols. fol. 1786. See the list of the Italian and French pictures in Mr. Buchanan's *Memoirs of Painting*, &c.; and in Passavant's *Kunstreise durch England*, &c. Dr. Waagen also has given a nearly complete catalogue of the collection in his *Kunstwerke and Künstler in England*, vol. i. Appendix B.

No. 9. *Christ appearing to Simon Peter after His Resurrection.*

St. Peter, according to a legend of the Roman church, when flying from Rome to avoid persecution, was surprised on the Appian Way by a vision of Christ bearing his cross; and on asking "Lord, whither goest thou?" was answered, "To Rome, to be crucified again." Feeling thus rebuked for his own pusillanimity, he returned to the city, and was shortly afterwards crucified, about the year 64 or 65, during the reign of the Emperor Nero.* The keys are attached to the girdle of St. Peter. Small full length figures.

Engraved by G. Chasteau; in a large size by G. T. Doo, R.A., for the series of prints published for the *Associated Engravers;* and, small, by J. W. Shaw, in Jones's *National Gallery,* &c. On wood, 2 ft. 6 in. *h.* by 1 ft. 9 in. *w.*

A picture of this subject, which was often treated by the early Italian painters, is generally described under its Latin title as a "*Domine, quo vadis?*" the words of the question of St. Peter to the Lord. Before the French Revolution, this picture was in the apartments of Prince Aldobrandini in the Borghese Palace at Rome, and is described by Ramdohr in his account of the Paintings and Sculptures of Rome, in 1784.† It was brought to England by Mr. Day in 1800, and passed subsequently into the possession of Lord Northwick and of Mr. Hamlet, and was purchased from the latter for the National Gallery in 1826.

No. 25. *St. John in the Wilderness.*

"And the child grew, and waxed strong in spirit, and was in the deserts till the day of his showing unto Israel."—*Luke* i. 80.

A rocky picturesque landscape; St. John is reclining upon a skin, and holds in his left hand the standard of the Lamb, the symbol of his mission; while with his right he is catching water in a cup from a stream which flows from the rocks. Whole figure, less than life size.

Engraved by Le Cerf in the *Galerie du Palais Royal;* also in Young's *Catalogue of the Angerstein Collection;* and in Jones's *National Gallery.* On canvas, 5 ft. 5 in. *h.* by 3 ft. 1 in. *w.*

Formerly in the Orleans collection, from which it passed, in 1799, into the possession of Mr. Angerstein, from whose son it was purchased for the nation in 1824.

No. 56. *Landscape, with Figures.*

A lake or river scene, with much foliage, and mountains in the distance. On the water are parties of pleasure; in the fore-ground are an angler and another figure conversing.

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* Eusebius, *Hist. Eccles.*, l. ii. c. 25.

† Von Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom*, &c.

Engraved by H. Wallis, for Jones's *National Gallery*. On canvas, 3 ft. 1½ in. *h*. by 4 ft. 4½ in. *w*.

Formerly in the collection of Prince Cellamare, at Naples, whence it came into the possession of the Rev. W. Holwell-Carr, who bequeathed it, in 1831, to the National Gallery.

No. 63. *Landscape, with Figures.*

A rocky and woody landscape, with mountains in the distance, and a party of figures on foot and on horseback; supposed to represent Prince Giustiniani and attendants returning from the chase: in the middle distance, to the right, is a villa situated upon a rocky eminence.

Engraved in Jones's *National Gallery*. On canvas, 3 ft. 5 in. *h*. by 4 ft. 5 in. *w*.

Formerly in the Giustiniani Palace at Rome, whence it was procured by the Rev. W. Holwell-Carr, who bequeathed it, in 1831, to the National Gallery.

No. 88. *Erminia takes refuge with the Shepherds.*

From the story of Erminia, in Tasso's *Jerusalem Delivered*.

Erminia, daughter of the King of Antioch, having disguised herself in the armour of the heroic Clorinda, leaves Jerusalem, and attempts to gain the tent of the wounded Tancred, but being discovered by some Christian soldiers, she is pursued, and escapes with difficulty, eventually taking refuge among some shepherds. The picture represents that part of the story when Erminia, startled by the sound of pastoral music from the first repose which she had taken after her flight, rises, and attracted by the rustic strains, discovers an old shepherd, whilst tending his flock, busy making curd-baskets, and listening the while to the music of three children:—

> "Risorge, e là s'indrizza a passi lenti,
> E vede un uom canuto all' ombre amene
> Tesser fiscelle alla sua greggia accanto,
> Ed ascoltar di tre fanciulli il canto."
>
> *La Gerusalemme*, c. vii. st. 6.

Engraved in Young's *Catalogue of the Angerstein Collection*, and by G. Presbury, for Jones's *National Gallery*. On canvas, 4 ft. 10 in. *h*. by 7 ft. *w*.

This picture was formerly in the Camuccini Collection at Rome, from which it was purchased by Mr. Irvine in 1804 as a work by Annibale Carracci, but while in the possession of Mr. Angerstein, it was attributed to Domenichino; upon the removal, however, of the collection into the present building, it was again assigned to Annibale Carracci. As Annibale occasionally employed Domenichino to execute some of his designs, both

masters may have had a share in the painting of this picture.* It was purchased with the other works of the Angerstein collection in 1824.

No. 93. *Silenus gathering Grapes.*

Two fauns are raising Silenus on a skin to enable him to pluck some grapes from a vine above his head: on each side is a stripling boy or young faun climbing the supports of the vine with a similar object. The autumnal colour of the leaves is assisted with gold leaf.

Engraved by W. Bromley, for the series of prints published for the *Associated Engravers*; and, on a small scale, by J. Mitchell, for Jones's *National Gallery*. On wood, 1 ft. 9½ in. *h.* by 2 ft. 11 in. *w.*

No. 94. *Pan teaching Apollo to play on the Pipes.*

Such is the title Lanzi gives to this picture. Ramdohr describes it as *Bacchus playing to Silenus*. Both figures are musicians, for the pipes of Silenus are hanging on the stem of a tree behind him; and a double flute is suspended to the tree by the side of the younger musician, who has the pipes in his hands, and appears to be watching the effects of his notes upon his companion.

Engraved by D. Cunego for Hamilton's *Schola Italica;* and by J. Rolls, for Jones's *National Gallery*. On wood, 1 ft. 2 in. *h.* by 2 ft. 8 in. *w.*

These two pictures, purchased at Rome by Mr. Irvine for Mr. Buchanan in 1804, used to hang in the Lancellotti Palace there, together with the "Lot" and the "Susannah" of Guido, in this collection. No. 94 is described both by Ramdohr and Lanzi as a painting *a colla*, or in distemper, but it is now saturated with oil. Ramdohr says, that the "Silenus" decorated the top of a harpsicord, and he supposed that the "Apollo" of "Bacchus" decorated the front of the same instrument. Lanzi speaks highly of the second picture,† which formed part of the Angerstein collection, and was purchased by Parliament in 1824. The "Silenus" was in the collection of the Rev. W. Holwell-Carr, and was added to the National Gallery, with the rest of that gentleman's bequest, in 1831.

No. 198. *The Temptation of St. Anthony in the Desert.*

The Saint, tempted on each side by demons, is reclining on his back, and appears engrossed at the moment by a vision above of the Saviour supported by angels. At his feet is a crouching lion.

Engraved by G. Audran and by B. Farjat. On copper, 1 ft. 7½ in. *h.* by 1 ft. 1½ in. *w.*

* Passeri *Vite de' Pittori*, &c. p. 12.

† Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom*, &c. (1784), vol. iii. p. 75; Lanzi, *Storia Pittorica dell' Italia*, vol. v. p. 76. The Marchese Melchiorri, in his *Guida Metodica di Roma* of 1836, apparently copying earlier accounts speaks of the Silenus as still in the Lancellotti Palace.

This picture was formerly in the Borghese Gallery at Rome, where it was much admired by Mengs, who said of it, that with Italian composition and drawing, it combined the execution of the Netherlands school.* It was some time in the collection of Lord Radstock, and was purchased for the nation in 1846 of the Earl of Dartmouth.

CARRACCI (LŎDŎVICO),

The founder of the eclectic school of Bologna, was born at Bologna, in April 1555. He was placed with Prospero Fontana; and while in his school his apprehension appeared to be so slow, that like Domenichino afterwards he was called by his companions the ox, *il bue*. He afterwards entered the school of Passignano at Florence, and studied the works of Correggio and Parmigiano at Parma, those of Giulio Romano at Mantua, and those of Titian at Venice. The works of these and other masters afforded the elements of the eclectic style of the Carracci, as expressed in the well-known sonnet of Agostino.†

The school of the Carracci was opened in 1589, and carried on by the cousins conjointly up to 1600, from which time it was conducted by LODOVICO alone, until his death (Dec. 13th, 1619), which is said to have been considerably hastened by some errors in the fresco of the Annunciation, in the Cathedral of Bologna, his last work. The frescoes of the Convent of San Michele in Bosco, from the life of St. Benedict, commenced in 1602, after LODOVICO's short visit to Rome, and which were generally considered his masterpieces, have long since perished, though the designs are preserved in the prints of G. M. Giovannini, *Il claustro di San Michele in Bosco di Bologna*, &c., published in 1694, with descriptions by Malvasia. There are thirteen pictures

* Ramdohr, *Ueber Malerei und Bildhauerarbeit in Rom*, &c., vol. i. p. 294.

† "Let him who wishes to be a good painter acquire the design of Rome "Venetian action, and Venetian management of shade, the dignified colour of "Lombardy; the terrible manner of Michelangelo, Titian's truth and nature, "the sovereign purity of Correggio's style, and the just symmetry of a Raphael; "the decorum and well-grounded study of Tibaldi, the invention of the learned "Primaticcio, and a *little* of Parmigiano's grace; but, without so much study and "toil, let him only apply himself to imitate the works which our Niccolino has left "us here." The last sentence, which is a mere compliment, refers to Niccolò del Abbate. This sonnet sufficiently explains the principles of the eclectic school, and at the same time, shows their mere technical tendency.

by LODOVICO CARRACCI in the gallery of the Academy at Bologna, including some of his most celebrated works in oil.*

The scholars of the Carracci produced a change in all the schools of Italy; but the qualities of their works, in contradistinction to those of the great masters of the preceding century, are strictly technical or material. They remained as much below the great masters of Rome and Florence in expression, composition, and character, as they surpassed them in general execution. The most distinguished masters of this school were Domenichino, Guido, Albani, and Lanfranco.

No. **28.** *Susannah and the two Elders, in the Garden of Joachim, at Babylon.*

Susannah, an entire figure, is kneeling in the fore-ground, and is holding back her garment from the rough touch of one of the elders.—*Apocryphal Book of Susannah.*

Engraved by J. H. Watt for the *Associated Engravers;* also by A. L. Romanet in the *Galerie du Palais Royal;* in Young's *Catalogue of the Angerstein Collection;* and in Jones's *National Gallery.* On canvas, 4 ft. 8 in. *h.* by 3 ft. 7 in. *w.*

Formerly in the Orleans collection, from which it passed in 1799 into the possession of Mr. Angerstein, from whose heir it was purchased for the nation, 1824.

CARUCCI (JACOPO). (*See* PONTORMO).

CASENTINO (JACOPO DI). (*See* LANDINI).

CAVALLINO (BERNARDO).

A Neapolitan painter of the 17th century. He was a pupil of Massimo Stanzioni, who had himself been a scholar of Carracciolo. CAVALLINO treated both sacred and profane subjects with skill, in a manner which reflected the crossing influences of the eclectic and the naturalistic schools, and which was hardly capable of development into anything more exalted, even had the painter not shortened his life by intemperance. He died in 1654, in the thirty-second year of his age.

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* Malvasia, *Felsina Pittrice;* Lanzi, *Storia Pittorica, &c.* Belvisi, *Elogio Storico del Pittore Lodovico Caracci,* 8vo. Bologna, 1825. Giordani, *Catalogo dei Quadri nella Pinacoteca di Bologna.*

No. 1157. *The Nativity.*

In the centre of the composition the Virgin, clad in a pale crimson robe and large blue mantle, which, wrapped over her head, conceals her hair, kneels in adoration before the infant Christ, who lies in a manger before her. Behind the Virgin is St. Joseph leaning on a staff. To the left of the manger are an ox and an ass. On the right of the picture a group or shepherds kneel or stand in various attitudes indicating respect or curiosity. In the foreground, on the left side, a female figure (St. Anna?) kneels on a stone plinth, while a small white dog at her feet springs forward towards the ox.

Architectural background, in which are seen portions of a half-ruined classical building.

On canvas, 4 ft. 11½ in. *h* by 4 ft. 2 in *w*.

Presented by Mr. Woodford Pilkington in 1884.

CAVAZZOLA. (*See* MORANDO).

CHAMPAIGNE (Philippe de),

Was born at Brussels in 1602. In 1621 he visited Paris, and became the assistant of Nicholas Duchesne, whose daughter he afterwards married. On Duchesne's death, De Champaigne continued the decoration of the Luxembourg Palace for the Queen Marie de Médicis. He became one of the original members of the French Academy of Painting, founded by Louis XIV. in 1648, of which he was a professor and rector. He died at Paris August 12th, 1674. Several of his best works are preserved in the Louvre; among them a full-length picture of the Cardinal de Richelieu his patron, and a very celebrated portrait of his own daughter, a nun of Port-Royal. He was the best portrait painter of his time in Paris.*

No. 798. *Three Portraits of Cardinal de Richelieu.*

A full face and two profiles; painted for the Roman sculptor Mocchi to make a bust from, according to the following inscription on the back of the picture:—Ritratto del Cardinale di Richelieu, di Monsu Sciampagna da Brusselles. Lo fece in Parigi per Roma, al Statuario Mocchi, quale poi fece la statua e la

* *Mémoires inédits des Membres de l'Académie Royale*, 8vo., Paris, 1854.

mandò a Parigi. Over the profile on the spectator's right are the words, *De ces deux profiles ce cy est le meilleur.*

Armand Jean du Plessis, Cardinal de Richelieu, was First Minister to Louis XIII. of France, and died at Paris in December 1642, aged fifty-eight.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 4½ in. *w.*

Presented by Mr. Augustus Wollaston Franks in 1869.

CHARDIN (J.-B. SIMÉON).

JEAN-BAPTISTE SIMÉON CHARDIN, the son of an upholsterer, was born in Paris, November 2, 1699, and died there December 6, 1779. He occupies a remarkable place in the French School of the 18th century. Uninfluenced by the example of his predecessors and contemporaries, he took the line of a frank realism, which with him was under the control of native refinement. His earlier practice was for the most part confined to subjects of still life: these he painted with a taste, a freshness, and a mastery which leave nothing to be desired, showing the finest sense of the beauties of colour, texture and surface, and the keenest observation of the manner in which substances, opaque and translucent, are affected by the play of light. It is to the credit of the French Academicians of his time that they speedily recognised the rising talent; and in 1728 CHARDIN was elected, without effort on his part, a member of their body, as a painter of fruit, flowers and still life. He had already exhibited a few pictures in the class of *genre;* and from middle-age onwards he followed principally that line of art, reproducing scenes from the domestic life of the people, in which he manifests a warm sympathy with his kind, and with children especially. Such subjects he depicted with sincerity, with no affectation of sentiment, often with a delicate perception of the humorous, and always with a certain grace peculiarly French. They persuade us that the ways of the *bourgeoisie* may have differed widely from those of the *noblesse* in the deplorable reign of Louis XV. But the unaccustomed apparition of genuine nature in art was welcomed by the better spirits in France; it was at least something novel; and CHARDIN reaped the just reward of his honest labours. Long before the close of his career, which terminated on the eve of the Revolution, he had achieved a high place in public esteem;

and if his reputation was afterwards temporarily eclipsed in that general overthrow of views and opinions on all subjects, which in the domain of art was succeeded by the rule of Jacques Louis David and his pseudo-classic compeers, it has since shone out, and CHARDIN is acknowledged as an artist of whom his countrymen have reason to be proud. Diderot, during the painter's lifetime, said of him—"Cet homme est le premier coloriste du Salon, et peut-être un des premiers coloristes de la peinture"; an utterance not exaggerated if the French school of the period were alone in question. Late in life CHARDIN tried crayon-painting, with great success. The Louvre, of right, possesses the largest single collection of his works, including two satirical subjects—the *Ape as Antiquary* and the *Ape as Painter*. Next in numerical richness come the Galleries of Stockholm, Carlsruhe, the Liechtenstein collection at Vienna, the Hermitage at St. Petersburg, and the Munich Pinakothek. Some local museums in France (Angers, Cherbourg and Nantes) contain examples: one is in the Dulwich Gallery; and several are dispersed in private collections.

No. **1258.** *Study of Still Life.*

A black bottle and a tumbler half filled with wine: a loaf of bread and a knife placed on the fragment of a newspaper by way of a tablecloth. Signed by the painter and dated 1754.

On canvas, 1 ft. 2½ in *h.* by 1 ft. 5¼ in. *w.*

Presented by Lord Savile, G.C.B., in 1888.

CHIMENTI (JACOPO). (*See* EMPOLI).

CIMA (GIOVANNI BATTISTA).

GIAMBATTISTA DA CONEGLIANO, so called from his native town in Friuli, has acquired in the history of art the name of CIMA, although he does not appear to have used it himself, his signature being IOANNES BAPTISTA merely, or with the adjunct CONEGLIAENSIS. He is reckoned generally amongst the followers of Giovanni Bellini, but his earlier education may have been in the chool of Murano. If his works exhibit points of contact with

Bellini, they nevertheless bear the impress of a very distinct individuality. Their characteristics are good drawing and proportion, sympathetic types of countenance, carefully studied though somewhat angular drapery, fine and brilliant colour, force of light and shade, scrupulous finish and smooth impasto. To these may be added earnestness of feeling, untinged with asceticism. The country around or within easy reach of his birthplace supplied CIMA with a landscape which he warmly felt and faithfully rendered. In the pose and attire of some of his severer figures he was evidently inspired by the monumental archetypes of the earlier and better Byzantine school; witness his majestic *Redeemer* in the Dresden Gallery. His earliest work bearing a date (1489) is a tempera on canvas in the gallery of Vicenza, presenting, in figures nearly half life size, the *Enthroned Madonna and Child,* St. James the Greater and St. Jerome on either side; a singularly attractive, though sadly injured, picture. All his other works, none of which is dated later than 1508, are in oil. One of the noblest of these is in S. Maria dell' Orto, Venice. Here, St. John the Baptist, standing on a low pedestal, beneath a ruined portico, with upcast eyes in inspired meditation, is surrounded by Saints Peter and Mark, Paul and Jerome. The austere and embrowned form of the Precursor seen against the evening sky, the solemn groups close by, and the glowing depth of the colouring, produce a profound impression on the spectator. Very different is the great altar-piece of S. Giovanni in Bragora (1494) where the *Baptism of Christ* takes place in a landscape of wonderful and joyous beauty. In the *Incredulity of St. Thomas* in the Accademia, the head of the Saviour has great nobility, and the effect of the group against the broad expanse of serene sky and distant blue mountains is highly plastic and striking. The *Enthroned St. Peter* in episcopal vestments and tiara, between SS. John the Baptist and Paul, is one of the greatest ornaments of the Brera Gallery at Milan. At Parma (Gallery) are two charming works on a smaller scale. The Cathedral of Conegliano still contains an *Enthroned Madonna.* The galleries of Berlin and Frankfort contain important pictures by CIMA. One of his best altar-pieces is now in the Louvre. In this, St. John the Baptist as a youth on the left, and St. Mary Magdalene on the right, adore the Infant Christ, whom the Virgin, seated before

a lofty baldacchino, supports on her lap. Beyond is a wide and charming landscape, with a winding river. CIMA, according to Ridolfi, lived till 1517. His son, Carlo, followed the profession of his father.

No. **300.** *The Infant Christ standing on the Knees of the Virgin.*

Who is sitting on a marble seat, and holding the child with her right hand, while she supports one of his feet with her left. A hilly landscape, with a town in the back-ground. Inscribed JOANNES BAPTISTA, P. in the lower corner to the spectator's right.

IOANNES BAPTISTA P

On wood, 2 ft. 3 in. *h.* by 1 ft. 10½ in. *w.*
Purchased from M. Roussel in Paris, in 1858.

No. **634.** *Madonna with the Infant Christ standing on her Knees.*

Who holds a goldfinch in his hand; a hilly landscape, with the view of a town in the background. Signed JOANES. BAPTISTA. CONEGLA^{s}. P.

IOANES·BAPTISTA·CONEGLA^{S} ·P

On wood, 1 ft. 8½ in. *h.* by 1 ft. 5 in. *w.*

Purchased at Paris, from the collection of M. Edmond Beaucousin, in 1860. Formerly at Powerscourt Castle, where it was known as the Madonna del Cardellino; subsequently in the collection of Mr. William Coningham, M.P.

No. **816.** *The Incredulity of St. Thomas.*

And after eight days again his disciples were within, and Thomas with them: then came Jesus, the doors being shut, and stood in the midst and said, Peace be unto you. Then saith he to Thomas, reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and be not faithless but believing. And Thomas answered and said unto him, My Lord and my God." *John*, xx. 26-28.

Composition of twelve figures, two-thirds the scale of life. In the background two open windows. Signed *Joanes Baptista Coneglianēsis opus*, 1504. The inscription to the left of the signature, partly obliterated, gives the names of the officers of the Fraternity, when the picture was painted.

On wood, 9 ft. 7 in. *h.* by 6 ft. 6 in. *w.* Circular top.

This picture was ordered by the Fraternita dei Battuti, in 1497, for the altar of their patron St. Thomas, in the church of San Francesco at Portogruaro. The account of its cost, and of a law-suit instituted by the painter against the Fraternity, during the years 1502–1509, is still preserved in the archives of the hospital attached to the church of San Francesco. The picture remained for 328 years in its marble frame over the altar of St. Thomas (the first on the right on entering the church). In 1832 it was removed to the church of Sant' Andrea, and in 1864 to the town-hall of Portogruaro.

Purchased in 1870 from the Sindaco, and the director of the hospital of San Francesco, of Portogruaro.

38.173.5

No. 1120. *St. Jerome in the Desert.*

At the base of a rock, to the right of the picture, St. Jerome, represented as an aged man with a long white beard, kneels before a rustic cross. The upper part of his figure is nude; the lower partly covered with blue drapery which has fallen round his loins. He raises a stone in his right hand, as if about to strike himself. Behind him couches a lion. On the branch of a tree above a hawk is perched, and a serpent crawls from beneath the rock on which the cross is placed. Landscape background, with a road winding round a hill to the right, and mountains in the distance.

On panel, $12\frac{1}{2}$ in. *h.* by $9\frac{3}{4}$ in. *w.*

Purchased in 1882 at the sale of the Duke of Hamilton's pictures, in the catalogue of which it was described (No. 397) as "from the Collection of " the Nuncio di Verona; obtained at Venice in 1770 by Mr. Strange; " afterwards at Fonthill."

CIMABUE (Giovanni),

Was born at Florence about 1240. Recent discoveries prove his name to have been Cenni.* Though not the first of the Italians to forsake the conventional habits of the Byzantine School, he was the most successful of the painters of the thirteenth century in combining the study of nature with the traditionary art of his time. The story, related by Vasari, of the early education of Cimabue by Greek painters employed at Florence, is without foundation. That he executed some of the frescoes in the Upper Church of S. Francesco at Assisi, there is no reason to doubt. The style of these is grandiose, ideal, and inspired by

* Sgr. Gaetano Milanesi, however, draws a distinction between Giovanni Cenni and Giovanni the master of Giotto, both of whom he says were surnamed Cimabue.

antique traditions. Two well-authenticated pictures by him are—the Madonna panel with Angels, in the Academy at Florence (formerly in the church of the SS. Trinità), and the colossal Madonna still in the Rucellai chapel, in the church of Santa Maria Novella at Florence. The last named is not only the best of the remaining works ascribed to him, but, compared with contemporary and even some later productions, has merits sufficient to entitle him to the distinguished place which Vasari assigns to him. The tradition, preserved by the biographer, that the Rucellai Madonna was carried in a procession with great festivity from the painter's house to the church, is supposed to have been embellished as regards some of the incidents; but there seems no reason to doubt that such a work, intended for a religious purpose, should, at the time, have excited general enthusiasm.

Cimabue's additional claim to distinction is that of having discovered and trained the superior abilities of Giotto.

It appears that in 1302 he was occupied on the mosaics in the great tribune of the Duomo at Pisa, and as the work was left unfinished, that date may with probability be assigned as the year of his death.

No. **565.** *The Madonna and Child enthroned, Angels adoring.*

The Virgin is seated, and holds the child sitting on her left knee: on each side, behind the throne, are three angels in adoration. Half-figures, larger than life.

In tempera, on wood, with a gable top, 6 ft. 3 in. *h.* by 5 ft. 6 in. *w.*

This picture is described by Vasari as having been attached to a pilaster in the choir in the church of Santa Croce at Florence. It was still in its place in 1591;* but in 1677 it had been deposited elsewhere in the convent of Santa Croce, in consequence of alterations in the church;† it remained in the convent until it came into the possession of the Signori Lombardi and Baldi, from whose collection, at Florence, it was purchased for the National Gallery in 1857.

CLAUDE. (*See* GELLÉE).

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* Bocchi, *Le Bellezze della Città di Fiorenza,* p. 153.

† Cinelli, *Le Bellezze, della Città di Firenze, &c. ampliate ed accresciute,* Flor. 1677, p. 316.

CLOUET (François),

Born in France, probably at Tours, about 1510, was the son of Jean Clouet, a Fleming settled in France, commonly called Jeannet, and his wife, Jeanne Boucault, a native of Tours: Jeannet was painter and *varlet de chambre ordinaire* to Francis I. as early as 1518, but as he had never been naturalised, when he died, in 1541, his property was forfeited to the king. This property was restored to François Clouet, his heir, who had then the same rank as his father, in the month of November of 1541. François was the fourth painter of this family; his grandfather Jean had also settled in France, at Tours, and an uncle (a brother of John) was painter to Margaret and Henry of Navarre, at a salary of 200 francs the year. They appear to have been all employed and distinguished as portrait painters. François died in 1572.

Ascribed to CLOUET.

No. 660. *A Man's Portrait.*

In the costume of the sixteenth century. Small figure, bust. Dated 1543.

On wood, 12 in. *h.* by 9 in. *w.*

Purchased from M. Edmond Beaucousin, at Paris, in 1860.

No. 1190. *Portrait of a Boy.*

Bust length; life size; head in profile. The complexion pale; the hair red and bushy. He wears an olive brown coat, the collar of which is buttoned close round the neck. Background of sage green.

On canvas, 1 ft. 2¾ in. *h.* by 10¾ in. *w.*

Presented by Mr. G. F. Watts, R.A., in 1885.

COQUES or COCX (Gonzales).

Was born at Antwerp in 1618. He became at an early age the pupil of Peter Brueghel (the third painter of that name). He was afterwards the scholar of David Ryckaert the younger, whose daughter he married in 1643. Coques was received as a

master of the Guild of Painters in 1640–41, and served as Dean twice, in 1665–66 and 1680–81. He died at Antwerp on the 18th April 1684. He was an imitator of Van Dyck, and is sometimes called the "little Van Dyck." Flemish School.

No. **821.** *A Family Group.*

A gentleman in a black suit with a white lace collar, two ladies and five children, girls, in a garden before the entrance of a house; the youngest child is being taught to walk by being placed on its feet in a go-cart, which is being pushed along by another child; the oldest is playing the guitar. Two little dogs sporting in front. On the right is a fountain.

On canvas, 2 ft. 1 in. *h.* by 2 ft. 9½ in. *w.*

In 1826, in the collection of Mr. Mettepenning at Antwerp.

Imported by Mr. C. J. Nieuwenhuys, who sold it to the late Sir Robert Peel. Purchased with the Peel collection in 1871.

No. **1011.** *Portrait of a Lady.*

Half-length, in a white satin dress, with a red petticoat and blue shawl; her right hand resting on the head of a lamb, her left on the hilt of a sword. A triumphal arch in the background.

On silver, 7 in. *h.* by 5¼ in. *w.*

The Wynn Ellis Bequest. 1876.

The Five Senses, illustrated by five male figures seen at half length, and painted about one-fourth the size of life, viz.:

No. **1114.** *Sight.*

A young painter, dressed in a Flemish costume of the 17th century, with uncovered head and long dark hair, sits at a table, holding a sketch in his right hand and a palette and brushes in his left. The blue baldrick of his sword is seen across his breast. (Supposed to be a portrait of Robert Van den Hoeck, painter and engraver, a contemporary and friend of Gonzales Coques.)

No. **1115.** *Hearing.*

A middle-aged man, wearing a dress of the same period, sits playing the lute close to a table on which a music-book lies.

No. 1116. *Feeling.*

A young man, who has just been bled in the arm, sits holding a staff in his left hand, while the blood flows from a lancet wound into a metal dish which he holds to receive it.

No. 1117. *Smell.*

A man sits in an easy attitude on a chair, over the back of which he has thrown his left arm, holding a long clay pipe, from which he is smoking.

No. 1118. *Taste.*

A young man stands before a table, on which a dish of oysters is placed. A white cloth or napkin is thrown over his left arm. In his hand he holds a large glass goblet, of which he is tasting the contents.

Each panel, 9½ in. *h.* by 7⅜ in. *w.*

These five subjects were purchased at Brussels, in 1882, at the sale of the Collection of the deceased Vicomte Bernard du Bus de Gisignies.

CORDELLE AGII OR CORDEGLIAGHI (ANDREA).

The painter who signs with this name was a pupil of Giovanni Bellini, and is supposed by Messrs. Crowe and Cavalcaselle to be the same as Andrea Previtali of Bergamo, who also signs himself a pupil of that master. Morelli, however, considers this conjecture untenable,* and that he is a Venetian painter, and this opinion seems to be borne out by the picture described below, which is an almost exact repetition of a picture by Previtali in S. Giobbe at Venice, but decidedly inferior in the drawing and expression of the heads. He is mentioned by Vasari as having painted numerous easel pictures. A few signed pictures by him are known, but the only dated picture known is the one in this Gallery. Nothing is known as to the date of his birth or death.

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* "Italian painters" by Giov. Morelli, translated by Miss C. Ffoulkes, London 1893. Vol. II. p. 237 in foot-note.

No. **1409.** *The Mystic Marriage of St. Catherine.*

In the centre of the picture the Virgin, seated, bears the Infant Christ, undraped, on her lap, and assists Him to place a ring on the finger of St. Catherine, who, standing on the right, reverently extends her hand to receive it. St. John the Baptist stands on the left. Figures half length and about three-quarter's life size. The landscape background includes the view of a road winding through hilly country. On the lower edge of the picture is a *cartellino* inscribed as follows: + 1504, ANDREAS CORDELLI AGY DISSIPULUS IOVĀNIS BELLINI PINXIT. 24 I. (?)

On panel, 2 ft. 0½ in. *h.* by 2 ft. 9¼ in. *w.*

Purchased in London at the sale of the late Lady Eastlake's Collection in 1894.

CORNELISSEN OR CORNELISZ (JACOB),

Was born at East Zaandam, in North Holland, about 1475–1480, and died, very old, at Amsterdam, about 1555–1560; he was still painting in 1553. Van Mander speaks of him as a great painter, and mentions some altar-pieces by him: he was the master of Jan Schoorel, and he had a son Dirk, who was likewise a good painter, especially of portraits, and who died in 1567. JACOB CORNELISSEN was also an engraver. There are still some prints preserved by him, the "Life of Christ" and others, dated 1517 and 1518.*

No. **657.** *Portraits of a Dutch Gentleman and Lady.*

Kneeling, with their patron saints, Peter and Paul, standing behind them. Small full-length figures.

On wood, each panel 2 ft. 8 in. *h.* by 10½ in. *w.*

Formerly the doors of a small altar-piece. Purchased from M. Edmond Beaucousin, at Paris, in 1860.

CORREGGIO. (*See* ALLEGRI).

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* Van Mander, *Het Leven der Schilders*, &c., vol. 1. ed. 1764.

COSSA (Francesco del),

A painter of Ferrara, born probably early in the second quarter of the 15th century. He and Cosimo Tura (whose biography see), his elder by a few years, issued from the same school, were subject to the same influences, and exhibit in their works close affinities of style. But while Tura was fantastic, and inclined to the lavish use of decoration, Cossa, with severer views of his art, sought to give dignity and grandeur to his figures, and kept ornamentation within its proper bounds. The earliest notice of this artist, dating in 1456, records him as associated with his father, Cristofano del Cossa, in colouring the sculptured work of the high altar in the episcopal palace at Ferrara. He was afterwards one of the painters who shared in designing and executing the frescoes in the upper hall of the Schifanoia palace. In 1470 he removed to Bologna, where under the rule of the Bentivogli many painters of Ferrara found both a welcome and congenial employment. It is by his works there that Cossa is recognised. The finest of these is a large tempera on canvas, in the Pinacoteca, representing the Virgin and Child enthroned before a round-arched niche, with the Bishop St. Petronius (tutelary of Bologna) seated on her right, and St. John the Evangelist on her left, and beyond the former the kneeling figure of Alberto de' Catanei, one of the donors. Surmounting the cornice behind are seen on either side the small kneeling effigies of the Virgin and the announcing Angel, both of noble and graceful design. The whole is a work of singular grandeur, monumental in its severe simplicity, and highly plastic in the largeness of its forms and the perfect modelling within its broad light and shadow. The aged but vigorous head of St. Petronius is not surpassed in character and searching execution by the finest iconic terra cottas of Florence. The head of the Madonna, however, is unlovely, with its large round face, plebeian features, and contracted forehead, resembling the types of Cosimo Tura.* The *Madonna del Barracano*, in the church of that name, is a fresco which till recently was shown only on certain feast days. Such parts of the original work as still remain (the heads of the Virgin and the

* The figures exceed life size. The whole is much darkened, and generally somewhat abraded, so that the threads of the canvas are visible. Otherwise its condition is not bad.

Infant), are by Lippo di Dalmasio, or one of his contemporaries. The rest was repainted by COSSA, who added the figure of a worshipper, and those of two angels holding candelabra, together with a singular landscape distance, and appended his signature with the date 1472. In the Marescotti Chapel in S. Petronio are grandiose figures of the twelve Apostles,* and in the same church other works, all now ascribed to COSSA. Nor must a circular window in the west end of S. Giovanni in Monte be forgotten, a piece of resplendent glass-painting, in which is represented St. John in Patmos inspired by an angel while writing the Apocalypse; nor a small quadrangular window in the same façade at the end of the north aisle, in which is depicted an enthroned *Virgin and Child*, with angels. Both these works bear the stamp, the former, it is said, the monogram† of COSSA. An *Annunciation*, in the Dresden Gallery, formerly attributed, with doubt, to Antonio Pollaiuolo, is now catalogued under the head of COSSA.‡ This remarkable master appears to have died between 1480 and 1485.

No. 597. *St. Vincentius Ferrer; Dominican.*

Christ in glory above, surrounded by angels bearing the instruments of the Passion. Below stands the Saint in the habit of his order, upon a hexagonal platform, which rests on short balusters, and is overlaid with a red velvet cloth. He looks upwards reverently, exhibiting an open book in his left hand, and pointing with the forefinger of his right towards a rosary which hangs from a bar connected with the pier and broken arches behind. Blue sky, and distant landscape of fantastic rocks and architecture, with some figures.

In tempera, on wood, 5 ft. *h.* by 2 ft. 11½ in. *w.*

This picture, once ascribed to Marco Zoppo, has hitherto so remained, provisionally. It is now recognized as the work of Cossa. It was the central panel of an altar-piece, the two other parts of which, containing

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* The *Apostles* are shown as the work of Lorenzo Costa, and this attribution was accepted by Crowe and Cavalcaselle. The style in these figures is, however, larger than that of Costa, and Giovanni Morelli refers them to Cossa.

† Giov. Morelli, *Die Werke italienischer Meister*, &c., p. 130, finds the monogram From below, however, even through a good glass, it appears extremely obscure. But the style of the whole design undoubtedly reveals the hand of Cossa.

‡ No. 43. Messrs. Crowe and Cavalcaselle (*Painting in N. Italy*, I. 527-8) had long since recognized in this picture a Ferrarese hand, and affinities with Tura and Cossa. Giov. Morelli more definitely assigns it to Cossa himself, as does also the Director of the Dresden Gallery.

the figures of St. Peter and the Baptist, are in private possession at Bologna.*

Formerly in the collection of the Marchese Giovanni Costabili at Ferrara, out of which it was purchased for the National Gallery, 1858.

COSTA (LORENZO).

COSTA formed one of the main links that united the schools of Ferrara and Bologna. Born in the former city in or before 1460,† he probably came under the tutelage of Cosimo Tura and Francesco Cossa. Vasari's report that COSTA, when young, visited Florence to study the works of Benozzo Gozzoli and others, needs confirmation. In 1483 he established himself at Bologna, where, patronized by the Bentivogli, he remained at least three and twenty years. There many of his principal works still exist; for example, frescoes in S. Giacomo Maggiore; altar-pieces in the Cathedral (S. Petronio), S. Giovanni in Monte, and elsewhere. During this period he must have paid more than one visit to Ferrara, where he completed some frescoes for the d'Estes in the Schifanoia Palace. At Bologna he formed an intimate friendship with Francia (see under Raibolini), whom he would seem to have led to practise painting, and by whom he was surpassed in that art. They worked together, and probably sometimes conjointly on the same subjects. On the expulsion from Bologna (1507) of the powerful and enlightened Bentivogli, Costa perhaps retired to Ferrara. But in 1509, invited by the Marquis Francesco Gonzaga, whose wife was Isabella d'Este, he fixed his abode at

* MM. Crowe and Cavalcaselle had already indicated the connexion between these three panels. (*Painting in N. Italy*, I., p 528.) Dr. Gustavo Frizzoni and Sgr. Ad. Venturi, in the course of investigations in the history of Ferrarese art, have succeeded in proving the entire triptych to be the work of Cossa. Dr. Frizzoni has moreover given good reasons for the conclusion that the personage in the central panel represents, not St. Dominick himself, as had been supposed, but Vincentius Ferrer, a Spaniard of Valencia, who in 1374, at the age of 17, entered the Dominican order, died in 1419, and, on account of his extraordinary sanctity, was canonized by P. Calixtus III. in 1455. The painting now in this Gallery is therefore beyond doubt the same which Vasari refers to as "quel'a (opera) di S. Vincenzio . . . . nella cappella de' Griffoni" (in S. Petronio), and erroneously assigns to Lorenzo Costa. (G. Frizzoni, "Zur Wiederherstellung eines altferraresischen Altarwerkes," in *Zeitschrift für bild. Kunst*, XXIII., p. 299, 1888).

† The date of 1460 rests upon the evidence of a Mortuary Register of Mantua, which records the death of Lor. Costa on March 5, 1535, at the age of 75. But Laderchi (*La Pittura Ferrarese*, pp. 40–41) adduces good reasons for doubting the accuracy of the statement of age, and considers that Costa must have been born in or about 1455.

Mantua, and resided there till his death, March 5, 1535. COSTA's style varied during his long career. His earlier works bear signs of his filiation to Tura and Cossa. In later productions we may trace more of the amenity of Umbrian art, and finally the influence of his own pupil Francia. A gentle gravity marks his style. Want of force mars what is meant for grace. His figures are seldom planted firmly on the ground; a fault which he shared with Francia. The ill-understood folds of their garments obscure the form, and trail upon the ground in meaningless tags. This insensibility on the part of Costa to one of the noblest means of expression in art is remarkable, inasmuch as the works of Francesco Cossa might have set him an example of draperies carefully studied, true to fact, and often grandly disposed. The landscape part of COSTA's compositions has been much lauded; and no doubt the background of the great altar-piece in S. Giov. in Monte is impressive. But there Umbrian influence suggests itself, and in most other cases the want of grasp which enfeebles this painter's work generally is no less painfully felt in his efforts to render the facts of nature. His best merits are a pious gravity and a sense of colour. Baruffaldi gives a long list of painters who issued from the school of COSTA. The best of these, after Francia, are Ercole di Giulio Grandi, Dosso Dossï, and Mazzolini; if this last was not rather a scholar of Dom. Panetti.

No. **629.** *The Madonna and Child Enthroned with Angels.*

On the spectator's left, St. John the Baptist and St. Peter; on the right, St. John the Evangelist and St. Philip. Small figures.

Transferred from wood to canvas,* in five compartments. Centre picture 5 ft. 5½ in. *h.* by 2 ft. 5 in. *w.* Side pictures 1 ft. 9½ in. and 3 ft. 7 in. *h.* by 1 ft. 10½ in. *w.* Signed—

LAVRENTIVS · COSTA · F · 1505

This picture was formerly over the principal altar of the Oratorio delle Grazie, at Faenza (now a post house). In 1780 it formed part of the

* It is painted on fine linen, *renso*, which was attached to wood; this *renso* is now lined with canvas in the place of the original *tavola*; it was transferred at Antwerp in 1848.

Hercolani collection in Bologna,* from which it passed, in 1837, into the possession of Mr. Wigram, at Rome. In 1848 it became the property of M. Van Cuyck, who sold it in the following year to M. Reiset, from whom it was purchased for the National Gallery in 1859.

COTIGNOLA (Bernardino da). *See* ZAGANELLI.

CRANACH (Lucas).

Lucas Sunder, commonly called Lucas Cranach, from his birthplace, was born Oct. 4, 1472 at Cronach, near Bamberg, in Bavaria. In 1495 he was appointed court painter to the Elector of Saxony, and then took up his residence in the Electoral palace of Frederick the Wise at Wittemberg; Cranach had accompanied that prince on his pilgrimage to the Holy Land two years previously. He served three Saxon Electors in the capacity of court painter, and he was so much attached to John Frederick, the Magnanimous, that when that prince was taken prisoner by the Emperor Charles V. after the battle of Mühlberg in 1547, Cranach preferred sharing with him his five years' captivity at Innsbruck to accompanying the Emperor to the Netherlands. They returned to Wittemberg in 1552, when Cranach retired to Weimar, where he died on the 16th of October in the following year.

Cranach lived at an eventful period; his principal works were painted between 1506 and 1540; he was the intimate friend of Luther and painted his portrait several times; he is said to have brought about the marriage of Luther and Catherine Bora, of which he was one of the witnesses. Cranach was twice burgomaster of Wittemberg. After his death a medal was struck in his honour, with his portrait on one side, and on the other the arms granted to him by the Elector Frederick the Wise in 1508, viz., a crowned winged serpent on a gold ground. This device was the ordinary mark used by Cranach on his pictures and prints. He was not only a painter, but also an engraver on copper and wood, and an illuminator of manuscripts. His biographer,

* It is described in the Hercolani Catalogue by Calvi, *Versi e Prose*, &c. Bologna, 1780, p. 10, as the best of Costa's pictures on wood (in Tavola); Calvi terms it *uno stupore*. This picture is noticed also as an admirable example of the master, by Rio, in his life of Leonardo Da Vinci, *Art Chretien*, vol. ii.

Heller, enumerates, as his accredited works, upwards of 800 prints, chiefly woodcuts.*

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37 No. **291.** *Portrait of a Young Lady.*

In a red dress with slashed and puffed sleeves, gold chain, and necklace; her gloves slashed for rings. Small figure, half-length.

On wood, 14 in. *h.* by 10 in. *w.*

The painter's mark, the crowned serpent or dragon, is seen in the lower corner to the spectator's left. Purchased at the sale at Alton Towers in 1857.



CREDI (LORENZO DI).

Was born at Florence in 1459,† and was the fellow pupil of Leonardo da Vinci and Pietro Perugino, in the School of Verrocchio. He owes his celebrity to his paintings ; it appears, however, that he was skilled in sculpture also, since his master, Verrocchio, expressed a desire in his will (in 1488) that LORENZO might be employed to finish the colossal equestrian statue of Bartolommeo Colleoni at Venice, which Verrocchio had left incomplete.

LORENZO is distinguished for his careful execution and elaborate finish. But his works may be searched in vain for any trace of inspiration; at best they manifest gentleness of feeling. The colouring tends to crudeness and harshness; the flesh-tints are pallid and monotonous. When children are introduced (and most of LORENZO's subjects necessarily include the "Bambino"), their forms, though studied with care, and almost painfully

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* *Lucas Cranach's Leben und Werke.* 2nd ed. Nürnberg, 1854. See also *Lucas Cranach des Aelteren Leben und Werke* by Christian Schuchardt. 2 vols. small 8vo. Leipsig, 1851.

† Lorenzo was the son of a certain Andrea, and grandson of Oderigo di Andrea di Credi, a goldsmith. This is proved by various existing documents, amongst which are the wills of Andrea Verrocchio and of Lorenzo himself. Vasari's story, that the name of Lorenzo's family was Sciarpelloni, seems to have no foundation. On the other hand, an entry in a ledger of the Hospital of S. Maria Nuova, dated 1486, and relating to the painter, terms him "Lorenzo d' Andrea d' Oderigo Barducci." See *Opere di G. Vasari*, edited by G. Milanesi, Vol. IV. pp. 563-4, notes.

worked out in detail, are puffy and clumsy; the heads crabbed, and wanting in infantile charm. Favourable examples of LORENZO's art are the *Nativity* in the Accademia at Florence, two similar subjects in the Uffizi, and two or three pictures in the Louvre. The first above mentioned is well composed on certain formal lines, and the figures are graceful and well rounded. But the whole leaves the spectator cold. LORENZO di CREDI died at Florence, on the 12th of January 1537.

No. 593. *The Virgin and Child.*

Seated under a portico in a garden; the Virgin holding the Child to her breast.

On wood, 2 ft. 3½ in. *h.* by 1 ft. 7½ in. *w.*

Formerly in the possession of the Cavaliere Mancini of Florence. Purchased at Florence from the Lombardi-Baldi Collection, in 1857.

No. 648. *The Virgin adoring the Infant Christ.*

The child is resting on a pillow on the ground; the Virgin is kneeling before him in adoration. Landscape background, with a ruin, and the angel appearing to the shepherds in the distance.

On wood, 2 ft. 10 in. *h.* by 1 ft. 11¼ in. *w.*

Formerly in the Northwick collection, at Thirlstane House, Cheltenham. Purchased from M. Edmond Beaucousin, at Paris, in 1860.

CRIVELLI (CARLO).

By descent and probably by birth a Venetian, CARLO CRIVELLI was born early in the 15th century; about 1430, as is supposed. Little is known of his history; but marked affinities of style connect him with the schools of Padua and Murano. Otherwise his own strong individuality gives him a unique position in Italian art. He settled, perhaps a little before 1468, at Ascoli in the Marches of Ancona, and in that neighbourhood seems to have spent the rest of his lifetime. His works must be seen in order that any notion may be formed of their singularity. In them may be found expressed, in quaint combination, morose asceticism, passionate and demonstrative grief, verging on caricature, true and touching pathos, occasional grandeur of

conception and presentment, knightly dignity, feminine sweetness and tenderness mingled with demure and far-fetched grace; infantile gravity or playfulness. The Virgin Mother is the robed and crowned "Regina Cœli"; benign, gentle, gracious; her countenance tinged with melancholy. These human characteristics are brought before the eye by an art where sharpness, not to say hardness, of outline is combined with exact modelling, and where resplendent and diverse colour, from the fullest primary tints to the most delicate tertiaries, is supported and harmonized by the use of gold and the introduction of gilt and silvered ornaments in high relief. Varied marbles, oriental carpets, fruit and flowers in canopies and festoons or scattered singly about enhance the richness and pomp of the whole effect. The brilliancy, seldom impaired by time, of pictures by CRIVELLI is due to the employment of tempera, a medium to which he, like Mantegna, exclusively adhered. Of his dated works the earliest (1468) is the altar-piece in S. Silvestro at Massa near Fermo. After this come in succession the altar-piece of the Capella del Sacramento in the Duomo of Ascoli (1473); the great altar-piece of 1476, once in S. Domenico at Ascoli, but now in this gallery; two exquisite pictures of the *Enthroned Madonna and Infant* in the Lateran Gallery Rome, dated respectively 1481 and 1482; a superb triptych of the latter date in the Brera at Milan; lastly the unrivalled *Annunciation* (1486) in our own Gallery. All these, and many others, undated, but doubtless painted before or shortly after 1486, bear, when signed, the name CAROLVS CRIVELLVS VENETVS. But in 1490 the painter was knighted by Ferdinand of Capua,* and from that time he was careful to add to his signature the title of MILES, or EQVES LAVREATVS. One of his finer works, a *Coronation of the Virgin*, in the Brera Gallery at Milan, is dated 1493. It shows him still in possession of his highest powers. Later than this no date is found. The Brera contains four other paintings by him. In the Vatican is a passionately conceived "Pietà"; in the Berlin Gallery, an important and beautiful *Madonna, &c.* (once in the Earl of Dudley's collection) and a *Magdalen*. But no gallery in Europe is so rich in CRIVELLI's productions as our own. CARLO had a brother, VITTORE, who probably assisted in the studio,

* The original document conferring the title is still preserved by the Municipality of Ascoli.

and of whom some independent but mediocre works, dated 1481–90, are extant.*

No. **602.** *The Dead Christ, a Pietà.*

Two infant angels supporting the body of Christ, seated on the edge of the tomb. Half-figure.

In tempera, on wood, 2 ft. 4½ in. *h.* by 1 ft. 10 in. *w.*

Part of an altar-piece, formerly in the church of the Frati Conventuali Riformati at Monte Fiore, near Fermo. Purchased at Rome, from Cavaiere Vallati in 1859. Signed—

CAROLVS · CRIVELLVS · VENETVS · PINSIT

No. **668.** *The Beato Ferretti.*†

Kneeling in a rocky landscape, in adoration; a vision of the Virgin and Child, surrounded by the *Mandorla* or *Vesica* glory, is seen above; on the ground before him is an open book. The background to the right is a village street, and in the foreground to the left are two ducks on a piece of water, near which are lying a pair of clogs; in the upper part of the picture is a festoon of fruit.

On wood, in tempera, 4 ft. 7½ in. *h.* by 2 ft. 10½ in. *w.*

Purchased from Mr. Alexander Barker in 1861. Signed—

OPVS · KAROLI · CRIVELLI · VENETI

No. **724.** *The Madonna and Child enthroned, with St. Jerome and St. Sebastian.*

Enriched with fruit and flowers. Known from the swallow introduced as the "Madonna della Rondine." In a predella below are St. Catharine; St. Jerome in the wilderness; the Nativity of our Lord; the Martyrdom of St. Sebastian; and St. George and the Dragon.

In tempera, on wood; altar-piece 4 ft. 11 in. *h.* by 3 ft. 6½ in. *w.*; predella pictures 11½ in. *h.* by 8½ in., 13 in., 14½ in., 13 in., and 8½ in. *w.* It is in its original frame.

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* Ridolfi, *Le Maraviglie, &c.*; Orsini, *Guida D'Ascoli*, Perugia, 1790; Carboni, *Memorie intorno i Letterati e gli Artisti Ascolani*, Ascoli, 1830, p. 119; Ricci, *Memorie Storiche delle Arti, &c. della Marca di Ancona*, Macerata, 1834, vol. i. p. 228.

† The late Pontiff, Pius IX., *Giovanni Maria Mastai Ferretti* was of the family of the Beato Ferretti.

Formerly in the church of the Franciscans at Matelica. Purchased from the Conte Luigi de Sanctis, of that town, in 1862.

Signed—

·CAROLVS·CRIVELLVS·VENETVS·MILES·PINXIT·

No. 739. *The Annunciation.*

An elegant house and interior court; the Virgin is seen below, in her chamber, kneeling in prayer, on the spectator's right. A golden ray from a glory above, piercing the house wall, has struck her head, over which is hovering a dove, the symbol of the Holy Spirit. The Angel of the Annunciation is kneeling opposite the Virgin in the open court, and at his side is, also kneeling, St. Emidius, the patron of Ascoli, with a model of the city in his hand. The picture is rich in accessories, comprising several small figures, a peacock, and other birds, fruit, vases of flowers, tapestry, &c. The architecture is rich, many of the ornamental portions being gilt.

At the bottom of the picture are written in large letters, between three coats of arms, the words LIBERTAS ECCLESIASTICA; the arms are those of the then bishop of Ascoli, Prospero Caffarelli, of the reigning Pope Innocent VIII., and of the city of Ascoli. The painter has also inserted his signature, and the year of the painting: OPUS KAROLI CRIVELLI VENETI. 1486.

In tempera, on poplar, 6 ft. 10½ in. *h.* by 4 ft. 10½ in. *w.*

It was originally painted for the convent of the Santissima Annunziata at Ascoli, where it was still preserved in 1790.* It formed more recently one of the Solly Collection, from which it passed in 1847 into the possession of Lord Taunton (then Mr. Labouchere), by whom it was presented in 1864 to the National Gallery.

No. 788. *The Madonna and Child enthroned, surrounded by Saints.*

An altar-piece in three stages, and thirteen compartments, painted in tempera, on wood.

Lower Stage (five pictures). In the centre is the Madonna, with a jewelled crown, and seated on a marble throne, with the infant Christ sleeping in her lap. Inscribed below the throne OPUS KAROLI CRIVELLI VENETI 1476.

4 ft. 3½ in. *h.* by 2 ft. 1 in. *w.*, circular top.

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* Orsini, *Descrizione delle Pitture, &c., Della Insigne Città di Ascoli*, 8vo. Perugia, 1790.

On the Virgin's right, next to her, is "St. Peter," in pontifical robes, with the triple tiara on his head, his costume being enriched with portions in relief, and studded with imitation pearls and other jewels: in his left hand he holds his pastoral staff, and in his right a book and the two keys.

Beyond St. Peter is "St. John the Baptist, in the Wilderness," with cross and scroll bearing the motto *Ecce Agnus Dei.*

On the left of the Virgin is "St. Catherine of Alexandria," her right hand resting on a wheel, in her left she holds the palm of martyrdom.

Beyond St. Catherine is "St. Domenick," seen in profile, who holds in his left hand a book and a lily.

Whole-length figures; each of the four panels 4 ft. *h.* by 1 ft. 4 in. *w.*, with circular tops.

Second Stage (four pictures). Over the Baptist is "St. Francis with the Stigmata;" over St. Peter, "St. Andrew the Apostle," with cross and book; over St. Catherine, "St. Stephen," the protomartyr, with a book, and stones the emblems of his martyrdom; and over St. Domenick is "St. Thomas Aquinas," with book and the model of a church.

Half-length figures, small life size; each panel 1 ft. 11 in. *h.* by 1 ft. 4 in. *w.*, with circular top.

Third Stage, or *Cuspidi* (four pictures). Over the canopy of the Virgin, in the centre, are "The Archangel Michael," trampling on the Dragon, with a sword in his right hand and a pair of scales in the left, weighing a man and woman who are of light weight; and St. Lucy with the palm of martyrdom in her right hand, carrying a plate containing her eyes in her left. On the right of this centre group is "St. Jerome," in his cardinal robes, and carrying the model of a church; on the left hand "St. Peter Martyr," with the sword of his martyrdom on his head.

Small full-length figures, each panel 2 ft. 11 in. *h.* by 10½ in. *w.*, with circular top.

The more important portions of this altar-piece were formerly in the old church of San Domenico, at Ascoli. They are noticed by a traveller of the last century, who records their date, 1476.* The church of San Domenico was rebuilt in 1776, and Orsini† mentions some of the subjects as being in the sacristy in 1790. They afterwards came into the possession of the Cardinal Zelada, at Rome, who seems to have added the upper pictures, by the same master, and thus formed the present large altar-piece. It

* See Ricci, "Memorie Storiche delle Arti, &c., della Marca di Ancona." 1834. vol. i., p. 211.

† "Descrizione, &c., della Città di Ascoli, 1790," p. 45.

was seen while in the collection of Cardinal Zelada at Rome by Seroux D'Agincourt, who has engraved the compartment of the Madonna and Child.* It was subsequently in the Rinuccini Collection, in Florence; from which it passed, in 1852, into that of Prince Anatole de Demidoff, and was placed in the private chapel in his villa of San Donato, near Florence, where it was put into its present magnificent frame.

Purchased at Paris, in 1868, from Mr. G. H. Phillips. The height of the whole altar-piece is 16 ft., the width 10 ft. 6 in.

No. **807.** *The Madonna and Child enthroned.*

On her right St. Francis; on the left St. Sebastian, pierced with arrows and tied to a pillar; near the foot of St. Francis is a snail. The Donatrix, a small figure of a Dominican nun, is kneeling at the foot of the throne.† Signed on a blue label, OPUS. CAROLI. CRIVELLI. VENETI. MILES. 1491.

In tempera, on wood, 5 ft. 9 in. *h.* by 4 ft. 10 in. *w.*

Purchased by the second Marquis of Westminster in 1841, at Rome. Presented in 1870 by Elizabeth Mary, widow of Richard, second Marquis of Westminster.

No. **906.** *The Madonna in Ecstasy.*

The Virgin, covered by a mantle of blue and gold, is standing in a marble recess, looking up to the Almighty and the dove, seen above; two angels bear a scroll, and support a crown over her head; in the scroll is written, *Ut in mente Dei ab initio concepta fui, ita et facta sum.*

A rich piece of drapery is hung behind her; and on her right hand is placed a painted majolica jug containing carnations and red and white roses, on the other side is a glass vase holding a lily. Signed and dated, KAROLI CHRIVELLI VENETI MILITIS PINSIT, 1492.

In tempera, on wood, 6 ft. 3 in. *h.* by 3 ft. *w.*

Formerly in the chapel of the Malatesta family, in the church of San Francesco, at Rimini. Purchased at the sale of Mr. Alexander Barkers' pictures in 1874.

No. **907.** *St. Catherine and St. Mary Magdalene.*

Small entire figures, with their attributes, standing in niches.

In tempera, on wood, each panel 1 ft. 2½ in. *h.* by 7½ in. *w.*

Purchased at the sale of Mr. Alexander Barker's pictures, in 1874.

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* D'Agincourt, *Histoire de l'Art par ses Monumens*, &c., pl. 138. Paris, 1823.

† The following dedication to the Virgin, recording the considerable cost of the picture, is on a plinth below:—ALMÆ CONSOLATIONIS MATRI. MARIÆ: PRIORES. POSTEROSQ'E MISERATA SUOS. ORADEA. JOANNIS: ÆRE PROPRIO NON MODICO DICAVIT.

CUYP (Aelbert).

Aelbert, the son of Jacob Gerritz Cuyp and his wife Aertken (van Cooten, of Utrecht), was born at Dort, his father's native town, in October 1620.* He became a pupil of his father. Particulars of his earlier life are wanting, but it is probable that he visited other parts of Holland before beginning to practice on his own account at Dort. On the 30th of July 1658 he married Cornelia (born Bosman), widow of Johan van den Corput. She died in 1689. Her husband survived her but two years, and was buried at Dort, Nov. 7, 1691. Cuyp was many-sided in his art and ever taking nature as his guide and model escaped all reproach of mannerism. His method varied during a tolerably long career, and was also modified according to the subjects which he handled and their size. But he rarely fails to impress by an originality attained without pretension or effort. An eye for composition and a fine sense of perspective prompted him to seize on those accidental combinations which are always at hand for him who can see them. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light, and the atmospheric effects of hazy morning, of glowing afternoon, and of golden evening has become proverbial. Dwelling on the banks of the placid Maas, he delighted to reproduce the warm skies of summer or autumn reflected in an expanse of water overspread with marine craft. He was equally at home amongst the near *polders* and meadows. The figures of men, horses, and cattle, which frequently occupy a chief place in his pictures, are well and vigorously executed. When in his earlier life he painted groups of "still life," as dead game, fruit, and the like, he showed a skill, a refinement, a feeling for texture and colour, and it may even be said, a sentiment, which place him above any of those artists who devoted themselves exclusively to such themes. But Cuyp seems to have met with but limited recognition in his

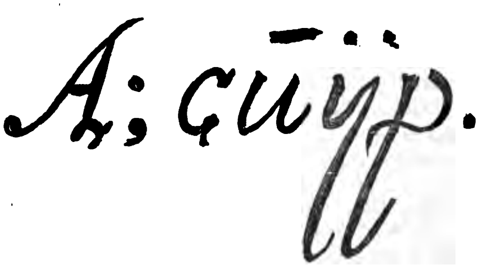
* The statement of Houbraken, that Aelbert was born in 1605, was, until recently implicitly accepted. It is now shown on documentary evidence to be erroneous. In like manner the birth of Jacob Gerritsz (*i.e.*, Gerritszoon—son of Gerrit), Aelbert's father, had been ante-dated by 19 years. Jacob was, in fact, not born until December 1594, nor married until November 1618. He died in 1651 or 1652. He studied under Abraham Bloemart, and occupied himself chiefly with portraiture. A third painter of the Cuyp family—Benjamin—(1612–1652), supposed to have been a nephew of Jacob Gerritz, also resided principally at Dort; in his art he affected the style of Rembrandt. (See the valuable communications on the Cuyp family by G. H. Veth, in "*Oud Holland,*" Vol. II., 1884, pp. 233, 234, 250, 256, seqq.)

day, and Holland is not particularly rich in his works. England, on the contrary, contains some of his finest productions, and hardly elsewhere are to be found such examples of his art as those, for instance, in the collections of the Queen, Lord Ellesmere, Mr. Holford, the Duke of Bedford, the late Sir Richard Wallace, Lord Northbrook, and the National Gallery. Portraits by Aelbert Cuyp, of which there are not many, are good in character, and as little conventional as his other work.

No. **53.** *Landscape, with Cattle and Figures; Evening.*

A man dressed in a red coat, seated on a gray horse, conversing with a female standing near him, and pointing to the opposite side of the picture, is a very prominent feature in this composition; some cattle and sheep add to the beauty of the group. The figures are finely relieved by foliage, and a sloping hill behind, which is made to retire by the branches of a wide-spreading tree overhanging this part of the picture. On the opposite side is a picturesque sheet of water, on the further bank of which three horsemen are refreshing their steeds: the distance is bounded by low hills; two dogs, a goat, and the stump of a tree occupy the fore-ground on this side. A sunny atmosphere pervades the whole picture.

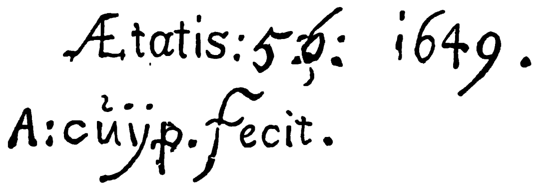
Engraved by J. C. Bently, for Jones's *National Gallery*; and by E. Goodall, for the series of prints published by the *Associated Engravers*. On canvas, 4 ft. 4 in. *h.* by 6 ft. 6 in. *w.* Signed—



Formerly in the collection of Sir Lawrence Dundas, and subsequently in that of Mr. Angerstein, with which it was purchased by Parliament in 1824.

No. 797. *A Man's Portrait.*

Bust, life size; a small skull-cap on his head. Signed *Ætatis* 56, 1649. *A. Cuyp fecit.*



On wood, octagon, 2 ft. 3 in. *h.* by 1 ft. 11½ in *w.*

Formerly in the collection of Mr. Bryan, who described it in his catalogue, 1801, as a portrait of Cuyp himself. It then passed to Mr. Bulkeley Owen. Purchased from Mr. C. Nieuwenhuys in 1869.

No. 822. *Horseman and Cows in a Meadow; Evening.*

The mounted man is conversing with a herdsman and a boy. To the left a dog, and a man lying asleep on the ground. Signed *A. Cüÿp.*

On canvas, 2 ft. 8½ in. *h.* by 3 ft. 6½ in. *w.*

Formerly in the possession of the Messrs. Woodburn. Purchased with the Peel collection in 1871.

No. 823. *River Scene with Cattle.*

A broad river, probably the Meuse; a herdsman with cattle watering on the bank; to the left a boat with two anglers; several small sailing boats in mid stream. Signed *A. Cüÿp.*

On wood, 1 ft. 6 in. *h.* by 2 ft. 5 in. *w.*

Formerly in the possession of Mr. Joseph Barchard. Purchased with the Peel collection in 1871.

No. 824. *Ruined Castle in a Lake.*

In the background a lofty hill, some figures on the opposite side of the lake. In the foreground to the right a horseman conversing with a shepherd.

On wood, 12½ in. *h.* by 1 ft. 9 in. *w.*

Formerly in the De Preuil and La Perrier collections.

Imported into this country by M. La Fontaine. Purchased with the Peel collection in 1871.*

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* Smith's *Catalogue Raisonné*, v.

No. **960.** *The Windmills.*

Landscape, with the view of a town, in the middle ground, of which three windmills are conspicuous objects. A milkmaid on the dyke and a man on horseback in the foreground; to the left a river.

On canvas, 3 ft. $8\frac{1}{2}$ in. *h.* by 6 ft. $4\frac{1}{2}$ in. *w.*

Signed in full. The Wynn Ellis Bequest. 1876.

No. **961.** *Cattle and Figures.*

Evening, milking time. Four cows and a milkmaid with her cans in a meadow. The City of Dort in the background. Known as the "Large Dort." Four figures. Signed A. Cuyp.

On canvas, 5 ft. 2 in. *h.* by 6 ft. 6 in. *w.*

Formerly in the possession of Lord Bristol. Purchased at the Coventry sale.

The Wynn Ellis Bequest. 1876.

No. **962.** *Cattle and Figures.*

Evening. Five cows and herdsman in a meadow, Dort in the distance. Known as the "Small Dort." Signed A. Cuyp.

On oak. 2 ft. $2\frac{1}{2}$ in. *h.* by 3 ft. $3\frac{1}{2}$ in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1289.** *Landscape with Cattle and Figures.*

On a greensward, close to the shore of a river or canal, three cows are lying, while a fourth stands by their side. Beyond them a boy is mounted on a black horse. A shepherd and a peasant girl, standing on the right, complete the group. The opposite bank is occupied by low-lying land, above which on the left of the horizon is seen a lofty castle.

On panel, 1 ft. $2\frac{3}{4}$ in. *h.* by 1 ft. $7\frac{3}{4}$ in. *w.*

Bequeathed by Mr. John Staniforth Beckett in 1889.

DAVID (Gheeraert).

Was the son of Jan, son of David of Oudewater in Holland, where he was born about the middle of the fifteenth century. Towards 1484 he settled at Bruges and was enrolled at once as master painter in the Corporation of Saddlers and Painters, of which guild he gradually rose to be Dean in 1501. In 1496 he married Cornelia, daughter of Jacob Cnoop, Dean of the Guild of

Goldsmiths: in 1508 became member of the Brotherhood of N. D. de l'Arbre Sec, and died in 1523. He was buried in N. D. de Bruges, beneath the tower, his gravestone being adorned with his own and his wife's armorial bearings.

In his art DAVID followed the styles initiated by Dirk Bouts and Hans Memlinc. He takes a high rank in the Flemish School. His earlier works are remarkable: their landscape backgrounds were probably executed by Joachim Patinir. DAVID was also distinguished as an illuminator, and was a member of the Guild of SS. John and Luke at Bruges. When he visited Antwerp in 1515 he was made a member of the Guild of S. Luke in that city.

The following are his best authenticated works. Two early paintings (1488–98) now in the Academy at Bruges, ordered by the magistracy, representing the terrible punishment inflicted by Cambyses on the corrupt judge Sisamnes and the installation of the delinquent's son in his place.* A triptych of the *Baptism of Christ, the Madonna, and the donor with his family*, 1508. A triptych for the chapel of the Holy Blood in St. Basil's at Bruges. An altarpiece presented by the painter in 1509, to the convent of the Carmelites of Sion at Bruges; now at Rouen. In this picture the Virgin with the Infant sits enthroned surrounded by angels and seated female saints. To these may be added the panel now in our own Gallery (1045), one of DAVID's very finest works, and its companion, which is not traceable. Many other works which, like those above mentioned, have been attributed to Memlinc and other painters, are now recognised as probably by the hand of DAVID.†

No. 1045. *A Canon and his Patron Saints. (Formerly the right wing of the reredos of the altar of St. John the Baptist and St. Mary Magdalene in the Collegiate Church of St. Donatian at Bruges.)*

This and the left wing, which has disappeared, were commenced in 1501 at the cost of Bernardino de Salviatis, canon of that church, the illegitimate son of a rich Florentine merchant who traded or resided in Flanders. In the foreground of a hilly and richly

* See Herodotus, Terps. xxv.

† For all that is known of Gheeraert David the world of Art is indebted to the researches of Mr. W. H. James Weale, the valuable results of which will be found in "Le Beffroi" *passim*, and in Vols. 20 and 21 of the *Gazette des Beaux Arts*. See also Messrs. Crowe and Cavalcaselle, "Early Flemish Painters," ch. xii.

wooded landscape the donor kneels in adoration, turned towards the right. He is attired in a black cassock furred with sable, over which is his surplice of plaited lawn. Across his left arm hangs his canon's almuce of grey squirrel's fur. Immediately behind him stands his patron St. Bernardine of Siena, in the habit of the Friars Minor, extending his right hand in sign of protection, and holding in his left a large book knobbed and clasped with gold, having on its cover the Holy Name of Jesus in gold on a ground of blue enamel. To the left, in the rear of the donor, but a little nearer the spectator, stands St. Martin, wearing the alb and a cope of red velvet fringed with black, the broad border of which is wrought in gold and embroidered in colours with figures of St. Anthony (?), St. Donatian, St. Martin, St. Bernardine, St. John the Baptist, and St. Mary Magdalene. The embroidery on the hood represents the Adoration of the Magi. Upon the morse is a group in relief of St. Martin dividing his cloak with the beggar. The bishop's mitre, of red velvet, and its fillets, are richly jewelled. His gloves are white. With his right hand he makes the sign of benediction, and holds with his left his golden pastoral staff of fine design, having within its floriated crook a group of the Virgin and Child with an adoring angel. In advance of the canon, to the right, and bending towards him in exhortation, is St. Donatian, in processional vestments, bearing an archiepiscopal cross of wrought gold, silver, and enamel, together with his attribute, a wheel set round with five tapers. His cope is of gold and black brocade lined with blue. On its superb morse are seen a group of the Virgin and Child, with two Angels who sound musical instruments, the whole under a canopy of tabernacle work. His mitre is black, laden with pearls and precious stones; his gloves pale rose colour. On the extreme left in the middle distance on a road issuing from the wood, a beggar limps with the aid of a crutch towards the group, imploring alms. The picture is in perfect preservation, except that the head of St. Bernardine has been abraded and that of St. Donatian very slightly damaged.

On panel, 3 ft. 4½ in. *h.* by 3¾ in. *w.*

It is unknown when this picture was taken from its original place. But in 1792 it was acquired by Mr. Thomas Barrett, of Lee Priory, Kent. At the sale of his collection in May 1859 it was purchased by Mr. William Benoni White, of Brownlow Street, and by the terms of his will became in July 1878 national property.

DECKER (CORNELIUS GERRITZ).

A landscape painter of Haarlem who studied under Salomon van Ruisdael, and entered the painters' guild of his native town

in 1643. He lived and died at Haarlem, and was buried there the 23rd of March 1678. His pictures seem to be rare in Holland now, though they are to be found in many German collections, in the Hermitage at St. Petersburg and elsewhere.

No. **134.** *Landscape, with Buildings and Figures.*

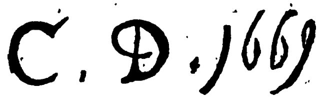
Apparently the view of a village, of which a church is the principal feature.

On wood, 2 ft. 1 in. *h.* by 1 ft. 7 in. *w.*

Bequeathed in 1837, by Lieut.-Col. Ollney.

No. **1341.** *Landscape, with Figures.*

A woodland scene. On the left a shallow stream, forded in middle distance by a horseman. On the right rustic steps intersect a steep bank at the foot of a path leading to a cottage, outside which peasants are grouped under the shade of lofty oak trees. In the foreground, felled timber. Above, a blue sky, across which fleecy clouds are drifting. Signed:—



On canvas, 2 ft. 1¼ in. *h.* by 2 ft. 6½ in. *w.*

Purchased in 1891 from Mr. Edward Habich, of Cassel.

DELEN (DIRCK VAN),

An able architectural painter of the 17th century, was born at Heusden about the year 1607, and was a pupil of Frans Hals. He depicted on a limited scale with consummate skill and delicacy exteriors and interiors of splendid palaces and villas in the style of the late *renaissance*, with costly marbles of various kinds gleaming in the walls, columns and floors. Terraces, flights of steps, trim gardens and alleys with fountains in full play, invite the footsteps of the wanderer through the brilliant sunshine and the cool shade. These imaginary abodes in VAN DELEN's pictures are peopled with cavaliers and ladies by the pencils of Anton Palamedes, Van Herp, Pieter Codde, Wouwerman and Teniers. VAN DELEN settled at Arnemuyden in Zeeland, of which town he became Burgomaster. He worked

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also at Haarlem, Delft and Antwerp. Dates on his pictures range between 1627 and 1670. He died at Arnemuyden in or about 1673.

No. **1010.** *Extensive Palatial Buildings in variegated marbles of renaissance architecture, adorned with statues.*

In the foreground is a marble fountain, with various statues, surmounted by a gilt bronze group of Hercules and the Hydra. On the left, the palace in the foreground is in shadow, the distance is in full sunlight. The figures are perhaps by Anton Palamedes (1601–1673).

On oak, 18 in. *h.* by 24 in. *w.*

The Wynn Ellis Bequest. 1876.

DIETRICH (Johann Wilhelm Ernst)

Was born at Weimar Oct. 30, 1712, where his father, Johann Georg Dietrich, was court-painter. After acquiring the rudiments of his art from his father, he was sent to Dresden to pursue his studies under the celebrated landscape-painter Alexander Thiele. Dietrich was of such precocious talent, that he was appointed, when only in his eighteenth year, court-painter to Augustus II. King of Poland and Elector of Saxony. In 1741 he received a similar appointment from Augustus III., who, in 1743, sent him to Rome, in order that he might become acquainted with the great productions of Italian art. In 1746 he was appointed keeper of the celebrated Dresden gallery of pictures; he was likewise one of the professors of the Academy of the Arts at Dresden, and director of the school of painting attached to the porcelain manufactory of Meissen. He died at Dresden, April 24, 1774. Dietrich painted almost all subjects, and was remarkable for the facility and fidelity with which he imitated any style or any manner. His pictures are very numerous, and there are likewise many etchings by his hand.*

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* Meusel, *Miscellaneen artistischen Inhalts*, Erfurt, 1779; Heineken, *Neue Nachrichten von Künstlern und Kunstsachen*, Dresden, 1786; and his *Dictionnaire des Artistes dont nous avons des Estampes*, vol. iv. Dietrich is said to have written his name Dietricij after his visit to Italy in 1733.

No. 205. *The Itinerant Musicians.*

An old man playing the fiddle, and a boy accompanying him on the bagpipes, are standing under a doorway, and entertaining a small rustic audience; some rich foliage in the background.

Etched by Dietrich himself; admirably engraved by J. G. Wille in 1764; also by J. F. Bause and others. On wood, 1 ft. 5¼ in. *h.* by 1 ft. 1 in. *w.* Signed and dated—

Dietricÿ fecit. 1,745.

Bequeathed to the National Gallery in 1846 by Mr. Richard Simmons.

DOLCI (Carlo),

Born at Florence, May 25, 1616, is chiefly distinguished for the high finish of his works, the subjects treated being usually of a devout and sacred character. He was a pupil of Jacopo Vignali. Although Carlo Dolci lived at a time when the true greatness of Italian art had departed, he nevertheless possessed powers which, in connexion with him, it is now too common to leave without just recognition. No doubt very many of his works are chargeable with sentimentality, affectation and over-sweetness. But in the best may be found real feeling, grace, and in all delicacy and refinement. His drawing is beyond reproach; and the extremities of his figures, the hands especially, are beautifully shaped, and perfect in their action. He had the fault of over-modelling the forms, and thereby losing breadth of surface: but it seems not improbable that in many cases the thin scumblings, which he may have passed over his full and half shadows, have in process of time been absorbed, or obliterated by careless cleaning. His figure of *Poesy* in the Corsini Palace, Rome; his *St. Cecilia* at Dresden; his large composition of *St. Andrew in prayer, before his Martyrdom,* in the Pitti Palace, and a moderately sized *Adoration of the Magi,* formerly at Blenheim Palace, are sufficient to entitle their author to a place in art more than respectable. His daughter Agnes imitated and copied her father's work. Carlo died at Florence, Jan. 17, 1686.

No. **934.** *Virgin and Child.*

The Virgin presenting flowers from a basket to the Divine Infant, who is standing nearly naked, with her hand round him holding a loose veil to his body.

On canvas, 2 ft. 6½ in. *h.* by 2 ft. ½ in. *w.*

The Wynn Ellis Bequest. 1876.

DOMENICHINO. (*See* ZAMPIERI.)

DOMENICO VENEZIANO.

Of this painter extremely little is known. Although he called himself a Venetian, it is uncertain whether he was such by birth or by descent only.* He was residing at Perugia in 1438, where he decorated the vestibule of the Casa Baglioni with five-and-twenty figures of illustrious men. He next appears in Florence, whither he had probably been invited by Cosimo de' Medici, "il Vecchio,"† and between 1439 and 1445 was painting in the chapel of Sant' Egidio in S. Maria Nuova. The works which he there executed no longer exist, a misfortune the more to be regretted seeing that they may have shown traces of the assistance of his distinguished pupil Piero della Francesca, as well as evidence of the use of an oil medium in Italy at that period. Vasari says, that before DOMENICO's advent in Florence, both master and scholar had painted together at Loreto. But, if they really worked conjointly there (and nothing now remains to prove the fact), it is more likely to have been after than before the completion of their labours in S. Maria Nuova. Two only of DOMENICO's productions are known to be extant. One of these is an altar-piece, formerly in S. Lucia de' Bardi, but now in the Uffizi. It contains the *Enthroned Madonna and Child, with four attendant saints.* It is extremely light and, in its present state, crude, in tone.‡ The drawing and workmanship are good and

* In an entry in the books of the hospital of S. Maria Nuova he is styled *M. Domenicho di Bartolomeio da Vinezia.* (Crowe and Cavalcaselle, *History* etc., II., p. 315., note 2). The two works of his which remain are signed "Dominicus de Venetiis"

† Gaye (*Carteggio degli Artisti* I. 136–8) gives a letter written by Domenico from Perugia in April 1438, in which he entreats Piero di Cosimo de' Medici to procure him from Cosimo a commission for a certain altar-piece.

‡ Whether this altar-piece is in pure tempera or not is a question upon which opinions differ.

careful, but the style exhibits some remarkable inequalities; for while the form of S. John the Baptist is thick-set and common, the figure of St. Lucy, on the opposite side, is one of much elegance, with a head in profile that recalls the types of Fra Angelico. The other existing work by DOMENICO is the *Enthroned Madonna* in this gallery, described below (No. 1215). Here the figure of the Virgin has considerable majesty of mien. The head, though seen in nearly a front view, is distinctly of the type of that of St. Lucy in the Bardi altar-piece. Both these works afford ample proof that DOMENICO's education was Florentine. His alleged association with Andrea dal Castagno in the work in S. Maria Nuova, is invalidated by the absence of any evidence that his labours there were prolonged beyond 1445; while those of Andrea were not begun before 1451. More direct testimony disproves the tale of his murder by Andrea.* DOMENICO died at Florence in May 1461, and was buried on the 15th of that month in S. Pier Gattolino.

No. **766.** *Head of a Saint.*

A monk, in black, with shaven crown and face. Blue background.

Portion of a fresco, 17 in. *h.* by 13 in. *w.*

No. **767.** *Head of a Saint.*

A monk with a long gray beard in black; looking down upon a closed book. Blue background.

Portion of a fresco, 16 in. *h.* by 13 in. *w.*

These heads are from the niche or tabernacle which contained the subject described below under No. 1215.

Purchased from the collection of the late Sir Charles L. Eastlake, P.R.A. in 1867.

No. **1215.** *The Madonna and Child, enthroned.*

The Virgin, a life-sized figure, clad in a diapered red robe and a blue mantle, is seated in a throne richly inlaid with marbles and mosaic, supporting on her knees the Infant Christ who, standing erect, makes the sign of benediction. Above, surrounded by a radiating glory, appear the head and out-stretched arms of a figure representing the Almighty, from whom the Holy Spirit descends in the form of a flying dove.

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* See the memoir of Andrea dal Castagno in this catalogue.

Signed on the step of the throne—DOMICVS D. VENECIIS, P. The two letters I. are joined by a bar, giving them the appearance of an H.

Fresco, transferred to canvas. 7 ft. 11 in. *h.* by 3 ft. 11½ in. *w.*

This fresco, said by Vasari to have called forth the admiration of Domenico's brother artists, was painted in a niche or tabernacle at the Canto de' Carnesecchi in Florence, where the V. de'Panzani and the V. de'Banchi converge. In 1851 it was detached from the wall by Rizzoli, a Bolognese expert, and ill restored by Antonio Marini. It became the property of Prince Pio, and was subsequently acquired by Alexander, Earl of Crawford and Balcarres (then Lord Lindsay, author of *Sketches of the History of Christian Art*). It was presented to the National Gallery by his son, James Ludovic, Earl of Crawford and Balcarres, in 1886.

Since the acquisition of this fresco by the National Gallery the restorations made by Marini have been in great part removed.

DONCK (G.).

This Dutch painter, whose name has not yet been found amongst records, is identified by his signature attached to a few pictures which have common technical characteristics, and all of which, with the exception of that here catalogued under No. 1305, happen to be in private collections at Vienna. Two of these, a male and a female portrait, the latter dated 1627, are in the gallery of Prince Liechtenstein. A third, dated 1635, and having for subject an old peasant offering butter and eggs for sale, belongs to Count Czernin. A fourth, once in the Baranowski collection, appears to have become the property of Herr A. von Stummer. It is a portrait of a young man in a broad-leaved hat, and is signed G. Donck, the two initial letters interlocked.*

No. **1305.** *Portraits of Jan van Hensbeeck and his wife Maria Koeck.*

The lady, who wears a figured black silk gown, white muslin cuffs edged with lace, and a huge frilled muslin collar, sits under the shade of a tree. By her side stands her husband clad in

* Dr. O. Eisenmann in *Zeitschrift für bildende Kunst*, 1873–4, p. 54.

a black doublet and mantle, black breeches and white silk stockings, a large lace collar, and a black hat. Between them is their infant child. In the background is a winding river with a church and other buildings beyond. Signed and dated 1636.

On wood, 2 ft. 5½ in. *h.* by 3 ft. 4¾ in. *w.*
Purchased in 1890 from Mr. S. Richards.

DOSSO DOSSI (GIOVANNI),

Whose family name was LUTERO,* although in middle age he adopted the appellation given above, was born about 1479, and became a scholar of the Ferrarese Lorenzo Costa at Bologna. His education in art, the main characteristics of his style, and his long residence at Ferrara, where he was attached to the court, and where he chiefly worked, entitle him to a place in the Ferrarese school, of which indeed he was the ablest representative of his time. His friendship with Ariosto† served without doubt to develope the highly romantic element that pervades his art, and shows itself with unchecked force in subjects which, not being of a devotional character, left free play to his fancy. Such a work is the *Circe* in the Borghese Gallery at Rome, in which the gorgeously-clad sorceress, seated in a grove within her magic circle, and surrounded by weird symbols of her power, performs her incantations. In works for the church, which were assuredly less to his taste, DOSSI still had ample scope for his love of splendour and rich colour. This is especially exemplified in his ambitious altar-piece, an *Enthroned Virgin, with Saints*, painted for the church of Sant' Andrea at Ferrara, but now in the town gallery there; a work of imposing size, and magnificient by its force of colour and effect. But though so impressive at first sight, this picture hardly bears the test of

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* His father was a certain Niccolò. The name of Dosso is supposed to derive from the village so called near Pieve di Cento. Dossi, late in life, signed his pictures with a sort of rebus as a monogram, consisting of the letter D combined with a bone [osso].

† Ariosto has celebrated the brothers Dossi in somewhat exaggerated terms, bracketting their names with those of the very greatest masters of his own and the preceding generation—

E quei che furo a' nostri dì e son ora,
Leonardo, Andrea Mantegna e Gian Bellino,
Due Dossi, e quel che a par scolpe e colora,
Michel più che mortal Angel divino,
Bastian, Raffael, Titian che onora
Non men Cador, che quei Venezia e Urbino.
(*Orlando Furioso*, xxxiii., 2.)

calm criticism, which discovers in it want of repose, scenic display, grave faults of drawing, and, above all, a general poorness in the heads of the personages represented.* The masterly landscape distance may possibly be due to the pencil of Battista Dossi, who was a proficient in landscape painting, and is said to have frequently assisted his elder brother. Other works are in the same collection. A striking altar-piece in the Dresden Gallery is the *Four Fathers of the Church*, with a vision above of the Eternal in the act of blessing the Virgin. Here also the colouring is powerful; but the want of symmetry in the composition is disturbing, and the half-averted posture of the Virgin, though not in itself ungraceful, is inappropriate and trivial. Some good examples of Dossi's art are to be found in the Duomo, in S. Pietro, and in the gallery at Modena. In the Milan Gallery is a *S. Sebastian*, long ascribed to Giorgione. In Rome there are works by him in the Doria Palace, and some in the Borghese, besides the *Circe* already mentioned.† Dossi painted excellent portraits. His colouring is much admired, and justly, for its force, brilliancy, and novel harmonies; but it would be a mistake to class it with that of the great Venetian masters who had a profounder knowledge and a purer ideal of colour. Dossi's death took place in 1542. His brother Battista survived him by six years.

No. **640.** *The Adoration of the Magi.*

The scene is a hilly landscape, with trees in the background, the star of the Epiphany above.

On wood, arched top, 17 in. *h.* by 12¼ in. *w.*

Purchased from M. Edmond Beaucousin, at Paris, in 1860.

No. **1234.** *A Muse instructing a Court Poet (?).*

This subject was probably part of the decoration of a vaulted ceiling. Two figures, bust length, on a background of sky.

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* This work has, however, suffered irremediably from the grossest maltreatment. When fresh, the pomp of its composition and the lustre of its colour must have had an overwhelming effect. It is now in some parts bared almost to the priming, in others coarsely patched.

† The penetration of "Lermolieff" (Giovanni Morelli) has restored to Dossi many works which passed under other attributions. See Lützow's *Zeitschrift*, etc., Vol. X.; and *Die Werke Italienischer Meister*, etc., passim.

The Muse (?), crowned with a garland of jasmine, and wearing a cream-coloured striped body, with a green gold-bordered mantle, seems to point towards the right, while she turns her head with an air of passionate exhortation towards a man beside her. He, resting his right hand on her shoulder, gazes steadily in the direction indicated. His gown and cap are black; his beard is shaven, save just before the ear, where a sprig of jasmine is tied. This head is evidently a portrait.

On wood, 1 ft. 9 in. *h.* by 2 ft. 5¼ in *w.*

Purchased from Mr. C. Fairfax Murray, in London, out of the interest of the "Clarke Bequest," in 1887.

DOU (GERARD),

One of the most celebrated of the Dutch *genre*-painters, was born at Leyden, April 7, 1613.* His parents were married in November 1609, and he had an elder brother, named Jan. His father was a glass painter, and GERARD was at first taught by him, by Bartholomeus Dolendo, and by Pieter Couwenhorn, but afterwards entered the school of Rembrandt at Amsterdam, and remained with that painter three years. He attained wonderful mastery in delicate execution; his works are remarkable at once for high finish and for lightness of handling. He was buried at Leyden February 9, 1675; not, however, before he had reaped ample fruits from his great reputation. An amateur of the name of Spiering paid the painter a thousand florins annually for the privilege of having the first choice of his pictures, which have steadily increased in value up to the present time. He was twice absent for some years from Leyden, between 1651 and 1658, and between 1668 and 1673. GERARD DOU stands at the head of the Leyden school. Schalcken, Frans van Mieris the elder, and Metsu, were pupils of his.†

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* As this date appears to be certain, the inscription on the "Femme Hydropique" in the Louvre should be read "1668 G.DOV.OVT 55 JAER," instead of 1663 and 65, as printed in the French catalogue.

† Houbraken, *Groote Schouburg, &c.*; Immerzeel, *Levens en Werken der Hollandsche Kunstschilders, &c.*; Ch. Kramm, *De Levens en Werken der Hollandsche Vlaamsche Kunstschilders &c.*, Amsterdam, 1858.

No. 192. *The Painter's own Portrait.*

He holds a pipe in his hand. Signed G. DOV, that is DOU.

On wood; an oval, 7½ in. *h.* by 5¾ in. *w.* Signed—



Formerly in the Collection of M. Paignon Dijonval, at Paris. Purchased for the National Gallery, at the sale of Mr. J. Harman's Collection, in 1844.

No. 825. *The Poulterer's Shop.*

Through the arched window of the shop a young woman holding a bright tin pail which contains a skinned rabbit is cheapening a hare with the shopwoman; two other figures are seen in the background. On the window sill are a dead peahen, a fowl, and a duck; above, on the left, is hanging a birdcage; outside the shop is a cock in a basket feeding. The lower front of the shop is elaborately decorated with a bas-relief representing some children sporting with a goat. Signed G. Dou.

On wood, 1 ft. 11 in. *h.* by 1 ft. 6 in. *w.* Engraved in the Choiseul Gallery.

In 1754, in the possession of the Marquis de Voyer. Subsequently in the Choiseul, De Conti, and Chabot collections, &c. Afterwards, till 1823, at Fonthill Abbey. Sold by Mr. John Smith to the late Sir Robert Peel, with whose collection it was purchased in 1871.

No. 968. *The Painter's Wife: bust.*

She is in a green dress trimmed with white fur, a white chemisette, and a pearl necklace and earrings. Signed G. Dou.

On oak, oval, 5½ in. *h.* by 4½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1415. *Supposed Portrait of Anna Maria van Schurman.*

Miniature; seen to the waist; three-quarter face. Clad in a brown velvet gown trimmed with white swansdown, over a chemisette of plaited linen. On her head she wears a large muslin cap, the sides of which conceal the ears and most of the hair.

An old inscription on the back of the panel states that this picture is a portrait of Anna Maria van Schurman; but it

will be observed that the portrait by Jan Lievens (No. 1,095 in this Collection) supposed to represent the same lady differs in the colour of the hair, and has other points of variation which preclude the possibility of both having been painted from the same person.

On panel, 6 in. *h.* by 5 in. *w.*

Purchased from Mr. Horace Buttery in 1894.

DUCCIO DI BUONINSEGNA.

Whilst the genius of Giotto was revolutionizing the arts of design in Tuscany, and more or less throughout Italy, Duccio was infusing new life into the Sienese school without entirely abandoning Byzantine traditions. Duccio was born at Siena about 1260, and lived, at least, until 1339. The earliest authentic record of his activity is a contract made in 1285 to paint a *Madonna* for a chapel in S. Maria Novella at Florence. This work, if ever executed, has disappeared. The greatest effort in his career was the famous *Maestà* for the cathedral at Siena. It consisted of many parts forming one great altar-piece, 14 ft. long by 7 ft. in height, exclusive of the pinnacles, and painted on both sides. On the front was the Madonna enthroned, holding on her left knee the infant Saviour, who was fully clad, after the Byzantine manner. Twenty angels surrounded the throne. Figures of the Apostles, and of four kneeling bishops, tutelaries of Siena, completed this side of the altar-piece. On the reverse, which faced the chancel, various scenes of the life and passion of Christ were depicted in 26 small compositions, of which two, the Entry into Jerusalem and the Crucifixion, exceeded the rest in size. There was, further, a predella, containing many subjects from the lives of Christ and the Virgin. This important work was commissioned in October 1308, and was not wholly finished till about three years later; although on June 9, 1310, what we must suppose to have been the front panel only, was carried to the Duomo with solemn pomp, in which the Archbishop, the Great Magistracy, and in fact, the whole population civil and religious, took part, with

lighted tapers, amidst the clangour of trumpets, drums, and the church bells.*

Of other works of DUCCIO, said to have been in Siena, Florence, Pisa, and Pistoia, none now remain, save two in the Accademia delle Belle Arti of Siena. As scholars of DUCCIO have been reckoned Segna di Buonaventura, Simone di Martino, the two Lorenzetti, and possibly, Ugolino da Siena.†

No. **566.** *The Madonna and Child, with Angels; and David with six Prophets above. St. Dominic and St. Catherine of Alexandria on the doors.*

A Triptych.

In tempera, on wood, 2 ft. *h.* by 2 ft. 7 in. *w.*

Formerly in a gallery at Pisa. Purchased at Florence from the Lombardi-Baldi Collection in 1857.

No. **1139.** *The Annunciation.*

Under an arcaded porch or cloister, the Virgin, standing on the right hand and bearing a book of devotions, turns towards the Angel, who, with a gesture of salutation, approaches from the left hand. Gold background.

In tempera, on wood, 1 ft. $3\frac{1}{2}$ in. *h.* by 1 ft. 4 in. *w.*

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* This altar-piece cost 3,000 florins of gold, out of which Duccio's pay was but 16 soldi per working day. But the materials were furnished him. In 1506 it was removed from the high altar (which was at the same time thrown further back in the church) to make way for the present bronze tabernacle, the work of Il Vecchietta, and became so completely lost to sight and memory that Vasari, about 50 years later, was unable to discover it. It was, however, brought to light again in the 17th century, when the front and back panels were sundered and otherwise deranged, and finally set up on side altars in either transept, where they are ill seen. Eighteen of the subjects of the predella and pinnacles, long preserved in the sacristy, are now in the Opera del Duomo (Office of Works) close by. The altar-piece, as it now exists, was engraved in a series of outlines by B. Bartoccini, published by Emil Braun, Rome, 1847.

† For fuller accounts of Duccio and his works, see Milanesi, *Opere di G. Vasari*, Florence, 1878-85, Vol. I., and Crowe and Cavalcaselle, *History of Painting in Italy*, Vol. II.

No. 1140. *Christ healing the Blind.*

In the centre of the picture, our Lord, followed by His Disciples, extends His right hand towards a blind man, who stands before Him, while another seems to return thanks to heaven for a previous miracle. In the background are buildings.

In tempera, on wood, 1 ft. 4½ in. *h.* by 1 ft. 5¾ in *w.*

Purchased, together with the preceding subject, from Mr. C. Fairfax Murray at Florence, out of the interest of the "Clarke Bequest," in 1883.

No. 1330. *The Transfiguration.*

On the summit of a rocky hill, the Saviour, clad in a dark robe, the folds of which are indicated with gold lines, stands raising His right hand in benediction and bearing in His left a closed volume. At a little distance on the right and left of our Lord appear Moses and Elias in attitudes of reverence. At the foot of the mount, in the foreground, three disciples kneel, gazing upwards with gestures of surprise. Gold background.

On panel, 1 ft. 5 in. *h.* by 1 ft. 6¼ in. *w.*

Presented by Mr. Robert H. Wilson, in 1891.

DUGHET (GASPARD) called GASPARD POUSSIN.

GASPARD DUGHET, born at Rome of French parents in 1613, and by his sister's marriage brother-in-law to Nicolas Poussin, had the eminent good fortune to come under the artistic tutelage of that illustrious painter, who was GASPARD's senior by 19 years. Through this double bond of relationship the name of POUSSIN came to be shared by the pupil; though in France he is familiarly known as "Le Guaspre" simply. Nicolas Poussin took a deep interest in the education of the young man, whose abilities he fully recognized, and, seeing that GASPARD leaned towards landscape-painting, encouraged him to cultivate that branch of art, without neglecting the study of the human and other living forms. Before DUGHET had completed his 20th year he was already established as an independent painter, and from that time his works were eagerly sought by lovers of art near and far. Rome remained his place of residence; but he made excursions in the Papal States, as well as in Tuscany,

Lombardy, and the kingdom of Naples. He rented houses at Frascati and at Tivoli, and found in the grand scenery around both the subjects of his finest compositions. The nobility of style cultivated and inculcated by his great brother-in-law was maintained by GASPARD; losing perhaps on the epic to gain on the idyllic side. Something he may have owed to Claude; but throughout he remained himself, saw with his own eyes, and was at home with nature equally in her placid and her wilder moods. He painted in fresco, tempera and oil. In the first-named method are the wall-paintings in the church of S. Martino ai Monti, at Rome, where the stories of Elijah and Elisha afforded GASPARD an excuse for exercising his powers in landscape. These grand compositions are now sadly decayed. Next to them may be mentioned the frescoes in a ground-floor room of the Palazzo Colonna. In tempera on canvas are the 12 great compositions in the same palace. Still richer is the Palazzo Doria, which contains not only an immense numbers of works in tempera but also a series of 25 huge canvases in oil.* Easel pictures in oil of various sizes are found in several of the great European galleries, and as many are in private collections. GASPARD painted with uncommon ease and rapidity, but none of his works show a trace of carelessness. Many of his oil pictures have darkened in tone, in consequence, no doubt, of the use of the dark red ground, which was much employed by Italian painters in the 17th century. Numbers of his works have been engraved. He produced several etchings himself. GASPARD DUGHET died at Rome, May 25, 1675.

No. **31.** *A Landscape with Figures* representing Abraham and Isaac going to the Sacrifice.

In the elevated fore-ground is a broad rocky and woody glen, overhung by large forest-trees on each side; an extensive country, bounded by the sea, appears in the distance, with mountains on the extreme left. Abraham and Isaac are seen on the right ascending the mount to the sacrifice; Isaac bears the wood, his

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* These, by reason of their grand severity of style, have been ascribed to Nicolas Poussin. On the other hand some external evidence seems to confirm the traditional belief that they are really from the pencil of Gaspard. See Woltmann and Woermann, *Geschichte der Malerei*, Bd. III., p. 332, note 2.

father follows with a lighted torch. In the middle-distance below, the two servants of Abraham are awaiting his return.

Engraved by Giuseppe Cunego; by P. Parboni; by J. Pye; and by W. Radclyffe, for Jones's *National Gallery*. On canvas, 5 ft. 3 in. *h*. by 6 ft. 6 in. *w*.

This picture, by some considered the painter's masterpiece, remained in the Colonna Palace, at Rome, to the period of the French Revolution, when it was brought to this country by Mr. Day. It was subsequently in the Lansdowne Collection, from which it passed to that of Mr. Angerstein, and was purchased with the rest of the Angerstein pictures in 1824.

No. **36.** *A Land Storm.*

Mountain scenery; shepherds seeking refuge for their flocks. A winding road at the outskirts of a forest occupies the foreground; an oak in the middle of this part of the picture has just been snapped asunder by the storm, and lies prostrate on the ground. The effect of the strong wind is forcibly expressed throughout the whole scene. In the middle-distance a lone building very beautifully lighted from the bright streaks of sky in the horizon, is effectively relieved by the more distant mountain behind it. The partial light of the distance contrasts powerfully with the dark driven clouds above, and with the general gloom which pervades the picture elsewhere.

Engraved on a large scale by Vivares; and small by S. Lacy, for Jones's *National Gallery*. On canvas, 4 ft. 11 in. *h*. by 6 ft. *w*.

Purchased at Rome by Mr. Irvine for Mr. Buchanan in 1803. Subsequently in the Delmé and Lansdowne collections, afterwards in that of Mr. Angerstein, with which it was purchased for the nation in 1824.

No. **68.** *A Woody Landscape; Evening.*

A view near Albano. In the fore-ground a shepherd boy is leading home his flock: on the right is a thick forest of oaks; on the left a steep bank, under the shade of which two figures are reopsing.

Engraved by J. B. Allen for Jones's *National Gallery*. On canvas, 1 ft. 7 in. *h*. by 2 ft. 2 in. *w*.

Formerly in the Corsini Palace at Rome: subsequently in Mr. Ottley's collection, sold in 1801. Bequeathed in 1831 by the Rev. W. Holwell-Carr.

No. 95. *Landscape, with Dido and Æneas taking shelter from the Storm.* Virgil, *Æneis*, iv. 119.

A pitchy cloud shall cover all the plain.
With hail and thunder and tempestuous rain;
The fearful train shall take their speedy flight
Dispersed and all involved in gloomy night;
One cave a grateful shelter shall afford
To the fair princess and the Trojan lord.—*Dryden.*

This is the moment represented in the picture:—Æneas and Dido are just visible at the entrance of the cave, above which are two hovering Cupids; a third, at a little distance before it, is holding the bridle of the "lofty courser" of the queen. In the clouds is the goddess Juno, accompanied by Venus and Hymen, promoters of the storm.

Engraved by J. C. Varrall, for Jones's *National Gallery.* On canvas, 4 ft. 10 in. *h.* by 7 ft. 4 in. *w.*

Formerly in the Falconieri Palace at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 98. *View of La Riccia, or Ariccia.*

A small town, situated on a rock, fourteen miles south-east of Rome. Horace spent the first night at this place on his journey from Rome to Brundusium: it still preserves its ancient name, Aricia. The view is from the south: the little town and its picturesque rock occupy a large portion of the picture. Three figures and a dog are seen on the winding road in the foreground, and in the distance is a view of the Roman Campagna, bounded by the Apennines. A solitary tree in the foreground to the right gives expanse to the scene.

Engraved by A. Smith, for Jones's *National Gallery.* On canvas, 1 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Companion to No. 68.

Formerly in the Corsini Palace at Rome: subsequently in the Ottley collection. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 161. *An Italian Landscape.*

Mountain scenery, with the view of a town on the slope of a hill, and a cascade in the middle-ground; snow is visible on the distant mountains. Some figures and a couple of dogs are seen in the fore-ground, to the left of which is a rocky bank covered with trees.

On canvas, 2 ft. 8 in. *h.* by 5 ft. 5 in. *w.*

Formerly in the Colonna Palace at Rome. Bequeathed by Lord Farnborough, in 1838.

No. **1159.** *The Calling of Abraham.*

A landscape, with figures on a small scale. On the left a group of lofty trees, the branches and foliage of which are violently agitated by the wind. Below them, a winged Angel, standing by the side of a road which winds towards the foreground, accosts Abraham, pointing upwards as he does so to a figure representing the Almighty seated in the clouds above.

In the middle distance is a river which, falling in a cascade, flows towards the right. Beyond is a large plain, bounded by wooded hills, on which various buildings are seen. Sky stormy, with a gleam of sunshine on the horizon. Mountains in the distance.

On canvas, 6 ft. $7\frac{1}{2}$ in. *h.* by 5 ft. *w.*

Purchased at the sale of the Leigh Court Collection in London, 1884.

DUTCH SCHOOL. **XVII. CENTURY.**

No. **1137.** *Portrait of a Boy.*

Life size, half-length; the face nearly in profile. Dressed in a black doublet buttoned on the chest, and a black cap ornamented with a squirrel's tail. His long dark hair falls to his shoulders. The hands are concealed in a fur muff. Light brown background, on which are inscribed the words ÆTAT. SUÆ 11, 1650, and the painter's monogram, composed of the letters I, V, and O.

On panel, 2 ft. 7 in. *h.* by 2 ft. *w.*

The monogram might indicate Isaac van Ostade, to whom this picture was ascribed by its former possessor. But if the third cipher of the date be, as it appears to be, a 5, that attribution could not be maintained.

Purchased in London, from Miss M. A. Thomas, out of the interest of the "Clarke Bequest," in 1883.

No. **1243.** *Portrait of a Young Man.*

A young man, facing to the right, but looking at the spectator, dressed in a black doublet and mantle, and wearing a broad-leaved, steeple-crowned hat: behind him a reddish curtain between which and a pillar on the extreme right is seen the distant sea, with a ship, and a fortress on a hill. On the low window-sill is the inscription :—*Cop.* and a monogram composed of the letters I·H·F (or Fe), with W below, and the date 1662.

On wood, oval, 1 ft. 7 in. *h.* by 1 ft. $1\frac{3}{4}$ in. *w.*

Purchased from Mr. M. Roberts in London, in 1888.

No. **1287.** *Interior of an Art Gallery.*

A lofty room, the panelled walls of which are lined with pictures, is lighted by tall casement windows. On the left is a table, round which a group of cavaliers stand or sit examining articles of *virtu*. Further to the right four other gentlemen stand near a chair, on which is placed a picture.

On panel, 3 ft. 1½ in. *h.* by 4 ft. ½ in. *w.*

Bequeathed by Mr. John Staniforth Beckett in 1889.

No. **1343.** *Amsterdam Musketeers on Parade.*

In the centre of the composition are two armed soldiers apparently being exercised in musketry drill. Behind them stand other soldiers. On the left of the foreground is a group of richly-dressed officers, two bearing halberds and another a standard embroidered with the arms of the City of Amsterdam. On the right several other officers and cavaliers in the costume of the 17th century sit or stand, drinking, at the foot of a stone staircase, while one of the party leaning over the balustrade seems to give directions. In the background are gabled houses, and trees half obscured by the smoke from recent firing. Figures about 13 inches high.

On canvas, 2 ft. 5 in. *h.* by 4 ft. 3¼ in. *w.*

Purchased in 1891, from Mr. Edward Habich, of Cassel.

No. **1397.** *An Old Woman Sewing.*

Apparently of the peasant class. She wears a black gown, a blue apron, a large linen kerchief which falls in two points on her chest, and a close-fitting linen cap which conceals her ears. She sits in a rustic chair stitching linen over a cushion which lies on her lap. On the left is a cloth-covered table on which are a drinking vessel, a knife, a half-peeled lemon, and a pair of scissors. On the right of the foreground is a basket containing linen and a cloth. On the wall behind is the engraved portrait of a gentleman, bearing an inscription in which the name of Jan van Aach occurs, with the date 1655.

On canvas, 3 ft. 6½ in. *h.* by 2 ft. 8¼ in *w.*

Presented by Mr. Henry J. Pfungst, F.S.A., in 1894.

DUYSTER (William Cornelisz).

Was born at Amsterdam in 1599, and became a pupil of Pieter Codde. One of his pictures, representing *A Party of Soldiers playing at Tric-trac,* is in the Gallery of the Hermitage at St. Petersburg. Another, entitled *Soldiers Fighting over the division of Booty,* is in the Royal Gallery at Dresden; while a third is preserved in the Rijks Museum at Amsterdam, having been presented to that institution by Dr. A. Bredius in 1887. The recognized works by Duyster are scarce. He died and was buried at Amsterdam in 1635.

No. **1386.** *Soldiers quarrelling over their Booty.*

The spoils are spread on a table and on the floor of a barn in which the conflict is taking place. Towards the right of the foreground a sword encounter is being carried on between an officer, who wears a white satin doublet, large felt hat, and white feather, and his opponent, clad in a leather jerkin and scarlet breeches. Near the latter, in the corner of the picture, is another soldier examining the fuse of his matchlock. On the left of the picture a second officer, dressed in a flame-coloured suit and leather boots, stands bareheaded, grasping his sword. Close to him a soldier, shouldering a long gun, is taking aim across the table, behind which are several other men engaged in various acts of violence.

On panel, 1 ft. 2 in. *h.* by 1 ft. 10 in. *w.*

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No. **1387.** *Players at Tric-trac.*

On the left of the picture is a table covered with a Turkey rug, at which the players sit, viz., a lady attired in a brown silk dress, black bodice, and red sleeves, a large starched ruff, and white apron. Opposite her sits a cavalier wearing a blue satin jacket slashed with white, a large felt hat, and blue feather. Behind the players stand two male companions, one in the act of removing a piece from the board, and the other lighting a pipe. In the background another man sits smoking.

On panel. 1 ft. $3\frac{3}{4}$ in. *h.* by 2 ft. 2 in. *w.*

Purchased in London, together with the preceding picture, from Mr. Romer Williams, in 1893.

DYCK (SIR ANTHONY VAN).

ANTONY VAN DYCK was born at Antwerp, March 22, 1599. His father, Frans van Dyck, was a merchant in that city, and ANTONY was the seventh of a family of twelve; his mother, Maria Cupers, died when he was only eight years old, in 1607. He became the pupil of Hendrik van Balen so early as 1609; but VAN DYCK's great instructor was Rubens, with whom he lived about four years. He was still acting as Rubens's assistant in 1620, although he had been admitted a master of the Antwerp Corporation of Painters early in the year 1618, before his twentieth birthday. Having attained sufficient proficiency as a painter, he, by the advice of Rubens, visited Italy in 1623: he spent about five years in that country, dividing his time between Genoa, Venice, and Rome; he paid also a short visit to Palermo. Shortly after his return to Antwerp, in 1628, he painted a picture of *St. Augustin* for the church of the Augustinians of that city which established his celebrity as one of the first masters of his age; this was followed by a still more celebrated work, the *Crucifixion*, for the church of St. Michael at Ghent; and he soon acquired an unrivalled reputation as a portrait-painter. About the year 1630–31, VAN DYCK appears to have visited England, but not meeting with the reception which he had anticipated, he returned after a short time to his own country: he had already visited England before, in 1621, previous to his journey to Italy. In 1632, however, Charles I., who had seen a portrait of Nicolas Laniere his chapel-master by VAN DYCK, sent an express invitation to the painter to come to England, and, on this occasion, he was most courteously received. He was lodged by the king at Blackfriars, was knighted in the following year, and was granted a pension of 200*l.* per annum for life with the title of painter to his Majesty. VAN DYCK settled for the remainder of his life in England where his very successful career as a portrait-painter enabled him to live in great style. He had a country house at Eltham in Kent, where he spent a portion of the summer; he kept great state when in town; "he always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment, that few princes were more visited or better served."* VAN DYCK died in London, December 9, 1641,

* Graham, *Essay towards an English School*, at the end of the Translation of De Piles. London, 1706.

in the forty-third year of his age: and was buried in the old church of St. Paul, near the tomb of John of Gaunt. He left a daughter, his only child, by his wife Mary Ruthven, grand-daughter of the unfortunate Lord Ruthven, Earl of Gowrie. Notwithstanding his expensive style of living, VAN DYCK left property to the value of about 20,000*l.* sterling.

Some of VAN DYCK's earlier productions are scarcely to be distinguished from those of Rubens. There are cases, indeed, in which dogmatism as to authorship would be hazardous. Differentiation is first visible in a greater precision, a slenderer, it might be said a more wiry, touch, and a cooler colouring, on the part of the pupil. When Van Dyck travelled and painted in Italy he was influenced by the works of Titian, which, combined with the southern complexion of his sitters, led him to adopt a richer, deeper, and more glowing colour. This he retained for a time after his return to the north, and in some degree during the earlier part of his residence in England. Gradually he lost it, and with it something of his sense of harmony. At the last he became less careful. A routine practice, the pressure of engagements, luxurious living, decaying health, and the indispensable employment of assistants conspired to lessen the intrinsic value of his work. The sacred and other free compositions painted by VAN DYCK belong to the period of his greatest executive power. In freshness, force, and vigour of handling they are unsurpassed. But they interest less than do his noble portraits. In these he stands a master among masters; and, happily, many still remain, for the most part well preserved, witnesses of the renown that attends the name of VAN DYCK. He produced several etchings, masterly works in their kind.*

No. **49.** *Portrait of an Artist (?).*

Half-length, standing, leaning with his left arm on a table; his right hand by his side, but brought to the front, with open palm, as if to emphasize the discourse he is addressing to a person on his left, who leans forward listening respectfully. This person, and a negro, whose head is seen between, point to a marble statuette

* See the Catalogue in Carpenter's *Memoir of Sir Anthony Van Dyck, London,* 1844, *&c.* For a list of his pictures see Smith's *Catalogue Raisonné, &c.*

which they appear to suppcrt on the table. Columns behind, and to the left an open distance.

Engraved by J. H. Robinson, for the *Associated Engravers;* and by W. Holl, for Jones's *National Gallery.* On canvas, 3 ft. 9 in. each way.

The principal personage in this group has been supposed to represent Rubens. But although the upper part of the head bears a certain resemblance to Rubens, the mouth and all the lower portion show none. The beard, too, is scanty and *clairsemée;* whereas Rubens, at the earliest period of Van Dyck's career to which this picture could belong, was about 42 years of age, and, as is evident from his own portraits by himself, had a thick moustache and beard.

This picture was formerly in the possession of Sir Joshua Reynolds, by whom it was much prized. It passed subsequently into the Angerstein collection, with which it was purchased in 1824.

No. 50. *The Emperor Theodosius refused admission into the Church by St. Ambrose.*

The Emperor Theodosius, after the massacre of Thessalonica in the year 390, was placed under the ban of the Church, and on his attempting afterwards to enter the Cathedral of Milan was repulsed at the door by the Archbishop Ambrose.* Composition of four principal figures, and seven others.

Engraved by R. W. Sievier; by J. H. Robinson, for the *Associated Engravers*; and by S. Freeman, for Jones's *National Gallery.* On canvas, 4 ft. 10 in. *h.* by 3 ft. 9 in. *w.*

Reduced copy, with some alterations,† of the great picture by Rubens, in the Imperial Gallery at Vienna, of which there is a large print by J. M. Schmutzer. Van Dyck's copy was formerly in the possession of the Earls of Scarborough, from which it passed into that of Mr. Angerstein, and was purchased by Parliament for the nation, with the rest of that gentleman's pictures, in 1824.

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* Gibbon, *Decline and Fall*, c. xxvii.

† Rubens, for instance, has given a full beard to his finely-conceived head of Theodosius. But Van Dyck, having no doubt consulted medals of that emperor, corrected the picturesque errcr, with more truth to fact than advantage to pictorial effect.

No. 52. *Portrait of Cornelius vander Geest.*

It has been generally supposed to represent Caspar Gevaerts, or Gevartius, the intimate friend of Rubens; but from a published portrait after Van Dyck, engraved by P. Pontius, it is evident that the picture represents Cornelius vander Geest.* Bust.

Engraved by Sievier; by T. Woolnoth; by G. T. Doo, R.A., for the *Associated Engravers;* and by J. Rogers, for Jones's *National Gallery.* On wood,† 2 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Formerly in the Angerstein collection. Purchased by Parliament for the nation in 1824.

No. 156. *A Study of Horses.*

In the upper part of the picture is the sketch of a zephyr's head. The painter intended to represent in this study the horses of Achilles, Xanthus and Balius, the offspring of Zephyr. *Equi Achillis,* and some other words now illegible, are written on a scroll in the lower corner of the picture to the left.

On wood, 3 ft. 6 in. *h.* by 2 ft. 11 in. *w.*

Formerly in the Delmé collection; afterwards in that of Sir Joshua Reynolds. Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. 680. *The Miraculous Draught of Fishes.*

Composition of eleven small figures, with two boats.

"Cast the net on the right side of the ship, and ye shall find. They cast therefore, and now they were not able to draw it for the multitude of fishes."—*John* xxi. 6.

"And Jesus said unto Simon, Fear not; from henceforth thou shalt catch men." —*Luke* v. 10.

On paper, 1 ft. 9¾ in. *h.* by 2 ft. 9½ in. *w.* Engraved the same size by S. Bolswert.

Painted by Van Dyck from the large picture by Rubens at Mechlin, for the engraver Bolswert to work from. Bought from the Cav. Raffaele Carelli at Naples in 1861.

No. 877. *His own Portrait.*

Bust, showing the right hand.

On canvas, 1 ft. 10½ in. *h.* by 1 ft. 7 in. *w.*

Purchased with the collection of Sir Robert Peel in 1871.

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* Caspar Gevartius was born in 1593; and if the picture represented this person, it could not have been painted by Van Dyck, as the age of the original when this portrait was taken must have been about sixty. The Canon John Gevartius died in 1623, when Van Dyck was quite a young man, and in Italy. See Waagen, *Kunstwerke und Künstler in England.* Cornelius vander Geest was an amateur of the arts and an intimate friend of Rubens.

† The head, which is painted upon some other material and fixed upon or in the wood, is supposed by some critics to have been painted by Rubens, and the dress only by Van Dyck. See Passavant, *Kunstreise, &c.* and Waagen, *l.*

No. 877A. *The Crucifixion.*

At the foot of the Cross, and clinging to it, stands St. Mary Magdalene. On the left are the Virgin and St. John. On the right, two mounted soldiers. Another man raises the sponge on a reed towards the dying Saviour, near whom hover youthful angels.

In bistre, on white paper, 2 ft. 1½ in. *h.* by 1 ft. 5½ in. *w.*

Purchased with the Peel Collection in 1871.

No. 877B. *Rinaldo and Armida, with Cupids.*

Under the branches of a rugged tree Rinaldo lies on the ground, with his head in the lap of Armida, while *amorini* sport around. Landscape background.

In sepia and white, in oil, on paper, 1 ft. 10 in. *h.* by 1 ft. 4 in. *w.*

Purchased with the Peel Collection in 1871.

No. 1172. *An Equestrian Portrait of Charles I., King of Great Britain and Ireland.*

The King, bare-headed, but otherwise in armour with buff boots, is seen nearly in profile, mounted on a dun-coloured Spanish horse (jineta), advancing to the left. He holds the bridle in his left hand, while his right rests on a marshal's *baton.* Closely following the horse is Sir Thomas Morton, the King's equerry (whose figure is only partly seen) bearing a plumed helmet. In the background, to the right, is a large tree, on the trunk of which is hung a tablet inscribed with the words—CAROLVS . I . REX MAGNÆ BRITAÑIÆ. To the left is a distant landscape.

On canvas, 12 ft. *h.* by 9 ft. 6 in. *w.*

Purchased for the National Gallery from the Duke of Marlborough by a special Parliamentary vote in 1885.

This picture is, beyond reasonable doubt, the equestrian portrait of Charles which was sold for 150*l.* amongst the effects of the Crown after his death.* It was afterwards seen and purchased at Munich by the

* On the same occasion Van Dyck's great portrait of Charles, now at Windsor, in which the King on a grey horse advances towards us through an archway, sold for 200*l.*, and the fine group of the King, Queen and children, also at Windsor, for 150*l.*; while the noble *Entombment of Our Lord*, by Titian, now one of the most precious pictures in the Louvre, was bought by the dealer Jabach for 120*l.* These figures, however, represented at that period a value many times greater than they do now. The memorable sale above referred to dispersed over the Continent the principal gems of the magnificent collection formed by the King.

great Duke of Marlborough. One repetition of it on a small scale is in the Royal collection at Buckingham Palace, another is in the possession of the Earl of Clarendon; each maintained to be Van Dyck's completed study for this picture. A fine water-colour sketch by Van Dyck for the trees in the background is in the British Museum, where is also a small study of the horse on grey paper, in bistre pen and wash heightened with white. The picture itself was exhibited at the British Institution in 1815, and had been previous to that time in Marlborough House, St. James's. It was afterwards removed to Blenheim Palace. It was slightly etched by Briggs, and also by Sir James Stuart of Allanbank, from a study by the late Mr. W. H. Carpenter.*

ELSHEIMER (ADAM)

Was the son of Anthony Elsheimer, a tailor, who had settled and married at Frankfort-on-Maine. ADAM was baptized there on the 18th of March 1578. At an early age he was placed with the painter Philipp Uffenbach, and in his nineteenth year was an independent artist with a pupil of his own. Like many of the young German and Flemish painters of that period, he felt himself drawn towards the south, and in 1600 was already in Rome, whither he had probably made his way by Venice. In Rome he married, and spent there and in its neighbourhood the rest of his short life, which ended in 1620–21. ELSHEIMER painted almost exclusively on copper, his pictures being extremely limited in scale. He inherited with his northern blood an intense love of nature and her varied aspects. Upon this he engrafted a careful study of the human form, and in Italy he profited by the example of the great masters of preceding generations. Thus, aided by a certain homely imagination, he formed a style of his own, combining landscape and figure in such a manner that each was the necessary complement of the other, and that subject and situation were in perfect harmony. The lonely, and at that time, wooded, depressions of the Roman Campagna, and the hills of Albano and Tivoli, were his favourite haunts, and in their scenery his imagination placed events in biblical or mythological story. He loved especially to paint the strange effects

* This, and several of the other particulars given above, are taken from the *Catalogue Raisonné of the Pictures at Blenheim Palace* by Mr. George Scharf, the learned director and secretary of the National Portrait Gallery. London, Dorrell and Son, 1862.

produced by diverse sources of illumination. The novelty of his aims, the beauty of his execution and the geniality of his disposition gained him admirers and friends; but his fastidiousness over his work prevented him from rising above need. His etchings are well known, and the vogue they obtained led to many forgeries. Drawings by him are in several collections. The Städel Institute, in his native town, possesses a rich series of 179 of his designs, which appear to have been brought together by a Dutch connoisseur in the 17th century.*

No. **1014.** *The Martyrdom of St. Lawrence.*

He is being undressed before an image of the Emperor, behind which is seen the Roman standard. The fire and gridiron are being prepared in the background. Over the head of the saint is an angel with a palm branch in his left hand, and pointing upwards with his right.

On copper, $10\frac{1}{2}$ in. *h.* by 8 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1424.** *Tobias and the Angel.*

In a thickly-wooded landscape disclosing a distant view of hilly country, Tobias, on the right hand of the picture, walks barefoot and bareheaded, dragging the fish after him (Tobit, chap. vi.). He is closely followed by the Angel, who, dressed in a blue robe and maize-coloured mantle, bears a staff in his hand.

Etched by Count Gondt in 1613.

On panel, $7\frac{1}{2}$ in. *h.* by $10\frac{3}{4}$ in. *w.*

This picture has passed through many Collections, beginning with that of Count Gondt. It was afterwards Mr. Beckford's of Fonthill.† Bequeathed by Mr. Samuel Sandars in 1894.

EMMANUEL,

A Greek priest and painter. He signs himself in the example of his work in this collection *Emmanouel, priest of Tzane.* Lanzi

* The most appreciative and discriminating account of Elsheimer and his work will be found in Dr. W. Bode's *Studien zur Geschichte der Holländischen Malerei,* pp. 233 to 311. Much new light is there thrown on the painter's life and his position in art, and the digression is explained and justified by the succeeding chapter of the same work on "The Dutch Painters under the influence of Elsheimer."

† See Waagen, *Art Treasures,* Tom. ii., p. 220.

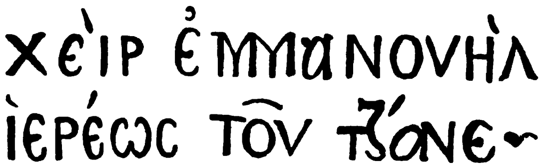
refers to a picture, dated 1660, by Emmanuel, a priest, who lived at Venice, in the 17th century, and who is apparently the same painter.*

No. **594.** *Saints Cosmas and Damianus*, receiving the Divine blessing, according to the Greek rite.†

The Lord surrounded by the *Vesica Piscis*, or *Ichthys*,‡ is represented above. Inscribed 'Ο 'Α Κόσμας, ὁ 'Α Δαμιανος, and signed χεἰρ 'Εμμανουὴλ ἱερέως τοῦ Τζάνε.—The hand of Emmanuel, the priest son of John.§

In tempera, on wood, 2 ft. 2 in. *h.* by 1 ft. 9 in. *w.*

Formerly in the possession of Sig. Nardi, of Florence. Purchased in Florence from the Lombardi-Baldi Collection, in 1857.



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* The period of a Byzantine picture cannot always be ascertained from its style, as the Greek Christian Art is purely conventional, and has been practised without material alteration from about the tenth century to the present time. This singular constancy in the practice of an art is thoroughly explained in the *Guide or Manual of Painting*, 'Ερμηνεία τῆς ζωγραφικῆς, printed by M. Didron, from a MS. of the eleventh century, procured by him from Mount Athos, and published at Paris in 1845, under the title, *Manuel d'Iconographie Chretienne, Grecque et Latine, avec une Introduction et des notes. Traduit du MS. Byzantin, "Le Guide de la Peinture," par le Dr. Paul Durand.*

There is also a German Translation by Dr. Schäfer. *Das Handbuch der Malerei vom Berge Athos*, &c., 8vo., Trier, 1855. In this remarkable guide are given, not only the subjects to be represented, and their orthodox treatment, but even the costume, age, and lineaments of the characters introduced; it is as indispensable to the Greek painter as his palette and brushes.

† In the Greek mode of blessing the hand attempts to form the monogram of Christ IC. XC, or the first and last letters of the name of Christ, 'ΙησοῦC ΧριστόC; the first finger is straight, the second slightly curved, the thumb holding down the third, forming the X, and the fourth slightly curved. *See* the Greek "Guide." German translation, p. 418.

‡ See Margaritone, note, for the explanation of the *Ichthys*.

§ For a correction of the interpretation of the mediæval Greek of this inscription which had hitherto been given in successive editions of this Catalogue, thanks are due to M. Jean Gennadius, Envoy Extraordinary in England of the Hellenic Kingdom.

The Saints Cosmas and Damianus, martyrs of the fourth century, are called from their practising medicine gratuitously, οἱ ἅγιοι ἀνάργυροι—the unmercenary saints. They are represented always together and in three different modes, in Greek art—one mode being peculiar to two saints of Rome, July 1st, another to two of Asia (Minor?), November 1st, and a third to two of Arabia, October 7th. The saints of this picture are the Roman pair. See the German translation of the Greek "Guide" before mentioned, p. 320.

EMPOLI* (JACOPO DA).

Born at Florence about 1554, was the son of a certain Chimenti, a cloth merchant, called *da Empoli* perhaps because either he or his father had come from that town. JACOPO learned the arts of design in the school of Tommaso da S. Fridiano, but at the same time diligently studied and copied the works of Andrea del Sarto, particularly, it is said, the noble frescoes in the lesser cloister of the Annunziata. His extraordinary skill and fidelity as a copyist soon brought him into notice: and even in after years, when he had become an independent painter, he was often employed to reproduce works of Fra Bartolommeo, del Sarto and Pontormo. Favoured by the princes of the house of Medici, he obtained celebrity. The Church patronized him largely. Baldinucci gives an extensive list of altar-pieces executed by JACOPO for churches and monasteries in Florence, in the Terra d'Empoli, in Prato, Pistoia, and other localities in Tuscany, and mentions many pictures of devotional or secular subjects furnished to private citizens. A nearly fatal fall from a scaffolding, when once in his earlier days he was painting on a wall in the Certosa, caused him thenceforth to abjure fresco-painting, to the practice of which his facile pencil would seem to have been well adapted. He was an admirable draughtsman, and his manner in the use of the brush was free and masterly. The heads in his compositions are generally well chosen and sufficiently individualized. Two exceptionally fine works secure to this painter an eminent place in that later Florentine school which, amidst the many capricious phases assumed by eclecticism in Italy, remained truest to its proper traditions. These are *A Miracle of San Carlo Borromeo* in S. Domenico at Pistoia, and *Sant' Yvo as protector of orphans* now in the Uffizi. The latter, painted in 1616, is distinguished by stateliness of composition, force of colouring, and refined adaptations of the costume of the period to the subject treated. JACOPO's pictures are for the most part still in Tuscany. On this side the Alps may be found

* The application to this painter of his father's Christian name Chimenti (= Clemente) as a surname is modern and incorrect. In an inscription on a picture in the Louvre (No. 151) he calls himself *Jacobus Empoli . . . . Clementis filius*; on the picture in the Vienna Gallery the signature is *Jacopo Empoli*. Baldinucci, too, his fellow-townsman and almost his contemporary calls him Jacopo da Empoli, or, simply, l'Empoli.

in the Belvedere at Vienna a *Susannah preparing for the bath,* dated 1600, and in the Louvre a *Madonna in glory,* an early work of 1579. The painter lived till 1640.

No. **1282.** *San Zenobio restoring to life a Dead Child.*

The Saint, clad in episcopal vestments, and attended by ecclesiastics, stands on the left of the composition, extending his hands in prayer over the child who lies at his feet, already showing signs of returning animation; while the boy's mother kneels by his side in a supplicating attitude. In the background are other figures.

On canvas, 6 ft. 9 in. *h.* by 5 ft. 3¼ in *w.*

Presented by Mr. George Salting in 1889.

ENGELBERTSZ (Cornelis)

Was born at Leyden in 1468. He was one of the first who practised oil-painting in that city, and is said to have been the master of Lucas of Leyden, where Engelbertsz died in 1533. Few of the circumstances of his life are known, and most of his more important religious works were destroyed by the Dutch iconoclasts of the sixteenth century.

No. **714.** *Mother and Child,* in a landscape.

The mother, dressed in pale blue, is seated under a tree; the Child in its mother's arms, naked, has just turned from her breast.

On oak, 13¼ in. *h.* by 10½ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort.

ERCOLE DA FERRARA. (*See* GRANDI).

EYCK (Jan van)

Was born probably at Alden Eyck, or Maas Eyck, on the Maas, about 1390, the exact date being doubtful. His elder brother, Hubert, was born, according to Van Mander, in 1366: this leaves a long interval between the births of the two brothers. There is sufficient historical

evidence to show that JOHN was many years younger than Hubert: in their portraits in the Gallery of Berlin, on one of the wings originally belonging to the altar-piece of the Adoration of the Lamb, in St. Bavon's, at Ghent, Hubert looks at least old enough to have been JOHN's father; and according to Markus van Vaernewyck, in his "History of Belgium," published in 1565, JOHN VAN EYCK was still young when he died. Making due allowance for the diversity of opinions as to when a man ceases to be young, it may be assumed that he was not much more than fifty at his death; and as it is now established that he died at Bruges on the 9th of July 1440,* he may have been born shortly before 1390, but hardly later. His brother Hubert died at Ghent, September 18, 1426, and was buried in the vault of Judocus Vydt in St. Bavon's. The third brother Lambert survived JOHN some years.

The Van Eycks resided chiefly at Ghent and Bruges, where they founded a great school. Both Hubert and JOHN were granted the freedom of the profession by the Corporation of Painters of Ghent, in the year 1421.† They are particularly distinguished as the inventors (or improvers) of *Oil Painting;* general repute gives the credit of this discovery to JOHN, but from all the circumstances, Hubert appears to have a better claim to the invention. The whole of the upper part of the interior of the *Adoration of the Lamb,* their masterpiece, except perhaps the wing containing the "Singing Angels," was painted by Hubert, who was thus evidently complete master of the method; and at the date at which Van Mander fixes the discovery, 1410, Hubert was already forty-four years of age, while JOHN was still but a youth.

This celebrated picture, painted for Judocus Vydt, was finished by JOHN in 1432, six years after the death of his brother, and in the inscription on the work the chief merit is given to Hubert,

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* See the documents published by W. H. James Weale in his *Notes sur Jean Van Eyck,* &c., Londres, Barthès and Lowell, 1861; rectifying some mistakes in the Abbé Carton's work, *Les Trois Frères Van Eyck, &c.,* Bruges, 1848. The following publications (anterior to the discovery of facts now established) may be consulted for other particulars. Dr. Waagen, *Kunstblatt,* 1859, No. 25. De Bast, *Messager des Sciences et des Arts,* Gand, 1824. The *Kunstblatt,* 1826, No. 78, &c. Passavant, *Kunstreise durch England und Belgien,* Frankfort, A.M. 1833. Rathgeber, *Annalen der Niederländischen Malerei, &c.,* Gotha, 1842. Michiels, *Peintres Brugeois,* 1846; Sir C. L. Eastlake's *Materials for a History of Oil Painting,* 1847; and Crowe and Cavalcaselle, *Geschichte der Niederländischen Malerei.* Leipzig, 1875, p. 30-139.

† Busscher, *Notice sur L'Ancienne Corporation des Peintres et Sculpteurs à Gand.* Brussels, 1853.

who is called the greatest in art, while JOHN is styled the second.* The external pictures representing the Annunciation, St. John the Baptist, St. John the Evangelist, and the donors, are by John.

Vasari's general statement that JOHN VAN EYCK was the inventor of *oil painting*, or literally *varnish* painting, was formerly much impugned, as was known that it the mere immixture of oil with colours was practised in Germany and elsewhere long before the time of Van Eyck. Vasari, however, in his Life of Agnolo Gaddi, intimates that oil painting, though sometimes adopted by the earlier masters, was not employed by them for figures, but for decorative purposes only.†

No. 186. *Portraits of Jean Arnolfini and Jeanne de Chenany his wife.*‡

Standing in the middle of an apartment with their hands joined. In the back-ground are a bed, a mirror, and a window partly open; the objects in the room, and even beyond that portion of it represented in the picture,—for a door and two additional figures may be distinguished,—are distinctly reflected in the mirror. A branch brass chandelier hangs from the ceiling, with a candle still burning in it; in the fore-ground is a small poodle. In the frame

* The inscription is as follows, the last line containing what is termed a chronogram, the Roman capitals making together, according to their value as numerals, the date 1432, on the sixth of May of which year the picture was fixed in its place:—

Pictor Hubertus e Eyck, major quo nemo repertus
Incepit; pondusque Johannes arte secundus
Frater perfecit, Judoci Vyd prece fretus
VersV seXta MaI Vos CoLLoCat aCta tUeri.

The two central divisions of this picture are all that now remain in the church at Ghent. The eight wings, with the exception of the figures of Adam and Eve are in the Gallery of Berlin. The figures of Adam and Eve (the latter not the most fortunate of the upper series, though extolled by Albert Dürer) were, in 1860 placed in the Gallery at Brussels. The altar-piece is engraved in outline in Passavant's *Kunstreise*, &c., in Crowe and Cavalcaselle's *Early Flemish Painters*, London, 1857, and in Waagen's *Handbuch der Deutschen and Niederländischen Malerschulen*. Stuttgart, 1862. It was copied by Michael Coxcie for Philip II. of Spain, in 1559: it occupied him two years, and he received 4,000 florins for his labour.

† Compare the Life of Antonello da Messina in this Catalogue.

‡ Weale, *Notes*, &c., p. 27.

of the mirror are ten minute circular compartments, in which are painted subjects relating to the Passion of Christ; immediately above the mirror is written "Johannes de Eyck fuit hic," with the date 1434 below.*



On wood, 2 ft. 9 in. *h.* by 2 ft. ½ in. *w.*

This picture belonged in 1516 to Margaret of Austria, to whom it was presented by Don Diego de Guevara; it was also in her possession in 1524: the picture originally had shutters, on the outside of which the arms of Don Diego were painted.† Afterwards, according to Van Mander, it passed into the possession of a barber-surgeon at Bruges, who presented it to the then Regent of the Netherlands, Mary, the sister of Charles V., and Queen Dowager of Hungary. This princess valued the picture so highly, that she granted the barber-surgeon in return a pension, or office worth 100 florins per annum.‡ The picture belonged to her in 1556; it is even included in the list of valuables which she carried with her to Spain. Its subsequent history, however, shows that it either did not go to Spain or returned again to Flanders: there it must have passed into obscure hands; it was discovered by Major-Gen. Hay, in the apartments to which he was taken, in 1815, at Brussels, to recover from wounds

* John Van Eyck was here.
† Weale, *Notes*, &c., p. 27.
‡ Van Mander, *Het Schilder Boeck*, 1618, p. 125.

he had received in the battle of Waterloo.* He purchased the picture after his recovery, and disposed of it to the British Government in 1842, when it was placed in the National Gallery.

43.279

11 No. **222.** *A Man's Portrait.*

In a cloak and fur collar, with a red chaperon twisted round the head like a turban. In small.

On wood, $10\frac{1}{4}$ in. *h.* by $7\frac{1}{2}$ in. *w.*

This picture was apparently, from the inscription on the back,—"Ex Collectione Arundeliana,"—formerly in the Arundel Collection: it was lately in that of Viscount Midleton, at Pepper-harrow. It was painted, according to an inscription on the lower part of the frame, Oct. 21, 1433.† Purchased for the National Gallery, from Mr. H. Farrer, in 1851.

13.279

35 No. **290.** *Portrait of a Man.*

Wearing a dark red dress, and a green chaperon or hood with its long dependent tippet; in his hand he holds a paper with writing upon it. The lower part of the picture represents a stone parapet, on which is inscribed in Greek characters what appears to be meant for Τιμόθεος, Timothy; below is written LEAL SOUVENIR, and under this the painter's signature as follows:—*Factū año. Dm̄.* 1432. 10. *die Octobris. a Joh. de Eyck.*‡

On wood, $13\frac{1}{4}$ in. *h.* by $7\frac{1}{2}$ in. *w.*

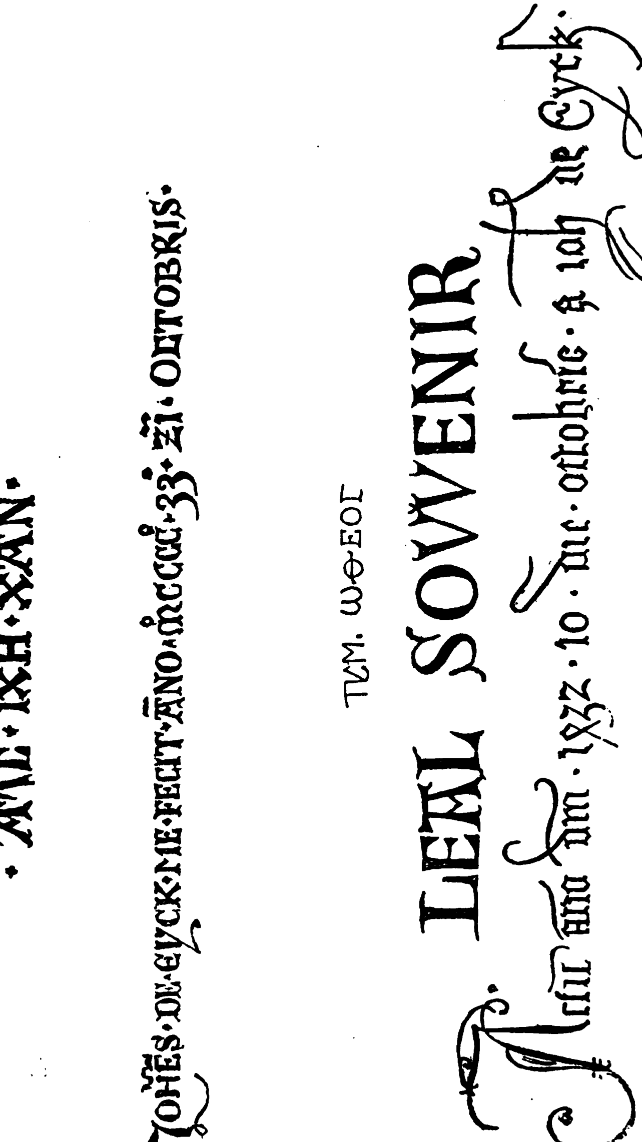
Purchased from Herrn Carl Ross at Munich in 1857.

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* C. I. Nieuwenhuys, *Description de la Galerie des Tableaux de S. M. Le Roi des Pays-Bas*, Bruxelles, 1843, p. 4, note. Kugler's *Hand-book*, &c., revised by Waagen, London, Murray, 1860, vol. i. p. 70.

† The original inscription, a facsimile of which is given on the following page, is Joh'es+de+Eyck+me+fecit+anno+MCCCC+33+21 Octobris. On the upper part of the frame are the three words ALS IXH XAN (als ich kan), signifying, as well as I can,—which appear from several examples still extant to have been often written by Van Eyck on the frames of his pictures; they are the first words of an old Flemish proverb,—As I can, but not as I will.—See l'Abbé C. Carton, *Les trois Frères Van Eyck*, p. 78, Bruges, 1848.

‡ The brothers Van Eyck appear to have resided in Ghent while they were employed on the altar-piece of St. Bavon. After the death of Hubert, John van Eyck remained in that city till May 1432, when the work was completed. In August of the same year (as is proved by a document) he had returned to Bruges. A picture by him in the possession of Mr. Weld Blundell, of Ince Hall near Liverpool, is supposed to have been the first work painted by the master after his return: it has the date 1432, with the addition *Brugis*. The portrait above described, dated October 1432, ranks next or possibly before it in chronological order. Weale, *Notes*, &c., p. 9, note. In the *Kunstblatt*, October 19, 1854, there is a careful description of this picture by Dr. E. Förster. More than one copy of the portrait exists, whence it may be inferred that the personage represented was of some note.


· ALS · IXH · XAN ·
· IOHES · DE · EYCK · ME · FECIT · ANO · MCCCC · 33 · 21 · OCTOBRIS ·
TYM. ωθΕΟΣ
LEAL SOUVENIR

FABRITIUS (Bernhard).

There were two Dutch painters named Fabritius, Karle, of Delft, and Bernhard, the subject of the present notice. The former was, the latter is assumed to have been, a scholar of Rembrandt. A few facts only of Bernhard's life are known. He bought a house at Leyden in 1657, entered the guild of painters there, and some time after departed thence. A study of his works leaves no room for doubt that he had stood to Rembrandt in the direct relation of pupil. Not that he was a mere imitator of the great master, but on the contrary an inventive spirit, possessed of much feeling and fancy. The earliest date found on any work of his (a small one in the Stockholm Museum) is 1650. His *Peter in the house of Cornelius* in the Brunswick Gallery, dated 1653, while in many respects reminiscent of Rembrandt, seems to show in the quaint formality of its composition a cross reflex of old Netherlandish art. If this picture be accepted as a relatively youthful production, it may afford hints of influences under which the painter was developing. At any rate signs of a familiarity with works of a former time are not wanting in other pictures of his. He liked for instance, to put on his figures costumes of the period of Lucas van Leyden. His general tone of colouring is cooler than that of Rembrandt. But he loved warm hues and chords of red. Peculiar to him is a leaning towards violaceous grey in the shadows of the flesh. In execution he is unequal and not always thorough. There is a sympathetic character even in the weakest of his works; in his best he is a singularly attractive master. Of his signed and dated pictures, besides the two above mentioned, two are in the Staedel Institute at Frankfort, one in the Ryks Museum at Amsterdam, one in the Copenhagen Gallery, while the Suermondt (private) collection at Aix-la-Chapelle contains five, representing the Senses.* The dates range from 1650 to 1672. Unsigned works identified by their style and in the Galleries of Dresden, Munich and Darmstadt.

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* To the list of signed pictures by B. Fabritius should be added the *Mercury, Argus and Io,* in the Cassel Gallery; unique amongst the painter's work in that its subject is mythological. It is dated 1662.

No. **1338.** *The Adoration of the Shepherds.*

On the left of the composition the Virgin, draped in a pale crimson robe, blue mantle, and white linen head veil, kneels by the side of the manger in which the infant Christ lies. Near her stands St. Joseph. At the foot of the manger kneel the shepherds in adoration. Behind them, towards the right, are other rustics. Above their heads an opening in the roof discloses a peep of landscape in the light of early dawn.

On canvas 2 ft. 2 in. *h.* by 1 ft. 11¾ in *w.*

Purchased in 1891 from Mr. Edward Habich, of Cassel.

No. **1339.** *The Nativity of St. John.*

In the interior of a humble room the infant saint lies in a wicker cradle, at the foot of which sits St. Elizabeth, who offers an apple to another child standing by the side of its nurse or mother. To the right of the picture St. Zacharias, seated, writes on a tablet. On the left a wood fire is burning. In the shade of the background are seen three other figures.

On panel, 1 ft. 2¼ in. *h.* by 1 ft. 6½ in. *w.*

Purchased in 1891 from Mr. Edward Habich, of Cassel.

FERRARESE SCHOOL: EARLY XVI. CENTURY.

No. **1062.** *A Battle Piece.*

In the centre a king or general in armour, on a white horse, raises his curved sword as if to encourage his followers. Other horsemen are engaged in fight on each side, their horses rearing over the bodies of the dead and wounded.

On wood, 2 ft. 4 in. *h.* by 3 ft. 1 in. *w.*

Purchased at the sale of the collection of the late Mr. W. Benoni White in 1879.

FILIPEPI (SANDRO).

ALESSANDRO, or SANDRO, the son of Mariano FILIPEPI, was born at Florence in 1447. The agnomen of BOTTICELLI he adopted (says Vasari) from the goldsmith to whom he was at first apprenticed.* His master in painting was Fra Filippo Lippi, who was much attached to him, and whose style long impressed itself upon

* In reality this name was borne by the painter's brother Giovanni, after whom Sandro was called Del Botticello; it does not appear to have been attached to any Florentine goldsmith of that period.

the youthful pupil. SANDRO was a man of singularly inventive genius, endowed with an ardent and highly poetic temperament, which often betrayed him into an excess of phantasy. But the sense of life which glows through all his productions extenuates the frequent fault of over-vehement action in his figures. If he seldom attained the dignity of his master in pose, and generally fell short of him in majesty and simplicity of drapery, as well as in refinement of colour, he nevertheless reached a high degree of excellence in both of these last qualities. Where Fra Filippo was all repose, SANDRO was all movement. His range of subjects was immense, according to the calls of his patrons and the untamable energy of his own nature. It extended from great scriptural compositions, as in his frescoes in the Sixtine Chapel, and large altar-pieces treated with great power, through the most touching scenes in the life of the Virgin, to events in classic history, including allegorical and mythological subjects. All these he treated in a form which was the natural outcome of the *renaissance*, but with a *verve*, naïveté, and pathos peculiar to himself. He was a profound student of Dante, whose *Divine Comedy* he illustrated,* and even annotated; and there can be little doubt that the *Convito* was suggestive to him in many of his conceptions. He became a follower of Savonarola, and no doubt suffered in consequence. The contemporaneous reputation of BOTTICELLI stood high, and Vasari reckons him as the best painter in Florence after the death of Fra Filippo. The same writer makes him the instructor of Filippino Lippi. Having been a man of careless habits as regards money, and erratic in his work, he finally fell into a state of poverty, and was supported in his declining days by the Medici and other friends, until his death, May 17, 1510.† He was buried in a tomb, constructed by his father, in the church of Ognissanti, Florence. His extant works are numerous, although many bearing his name can only be considered as having issued from his *bottega*.

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* In 1882 the Prussian Government purchased from the Duke of Hamilton the Sutherland manuscripts. The pearl of this collection was a series of eighty-eight drawings by Botticelli in illustration of the *Divina Commedia*, executed in pen outline on folio sheets of parchment. These priceless designs, together with eight more of the series in the Vatican Library, were reproduced by the autotype process and published by the R. Berlin Museum in 1885.

† *Libri de' Morti* of Florence; cited by Milanesi, *Le Opere* di G. Vasari, III. p. 321, note.

No. 226. *The Virgin and Child, St. John the Baptist and Angels.*

The Virgin is seated in a garden, with the Child on her knees; two Angels are holding a crown over her head. St. John, kneeling by her side, is adoring the Divine Infant. Five figures, small life-size.

In tempera, on wood, circular; 3 ft. 8½ in. in diameter.

Formerly in the possession of the Polli family, at Florence, where it was purchased for the National Collection of Mr. J. H. Brown, in 1855.

No. 275. *The Virgin and Child, St. John the Baptist, and an Angel.*

The Virgin richly dressed in gold brocade, is holding the Child to her bosom. St. John and the Angel are standing one on each side, a little behind the Virgin, in the act of adoring the Divine Infant. Half-figures, small life-size.

In tempera, on wood; circular, 2 ft. 9 in. in diameter.

This picture appears to have originally belonged to the celebrated architect Giuliano da San Gallo; his name, in the manner and orthography of the 16th century, is written on the back—M. Giuliano da San Ghallo. In the last century it was the property of the Abate Carlo Bianconi Secretary of the Academy of the Arts at Milan, who died in 1802; when the picture passed into the possession of Professor Gio. Giuseppe Bianconi of Bologna, from whom it was purchased for the National Collection in October 1855 It is mentioned in Bassani's *Guida, per Bologna,* 1816, as a work of Ghirlandaio.

No. 626. *Portrait of a Young Man.*

Bust length: clad in a close brown dress and a red cap; full face.

Once ascribed to Masaccio, but without good foundation.

On wood, in tempera, 14 in *h.* by 11 in. *w.*

Purchased at the sale of the Northwick pictures in 1859.

No. 782. *The Madonna and Child.*

In tempera, on wood, 2 ft. 9 in. *h.* by 2 ft. 1⅓ in. *w.*

Formerly in the collection of Count Galli Tassi, at Florence. Purchased with the Pollaiuolo, No. 781, from Signor Giuseppe Baslini, Florence, in 1867.

No. 915. *Mars and Venus.*

The goddess robed in white and gold, with a jewel on her neck, is reclining on the spectator's left, with her right arm supported

on a crimson cushion. Mars on the other side, asleep, near her; four young satyrs are playing with his arms and armour, one attempting to rouse him by blowing a shell.

In tempera, on wood, 2 ft. $3\frac{1}{2}$ in. *h.* by 5 ft. 8 in. *w.*

Purchased at the sale of Mr. Alexander Barker's pictures, in 1874.

No. **916.** *Venus reclining, with Cupids.*

She is dressed in white, and rests with her right elbow on a cushion; three cupids or amorini at her side are sporting with fruit and roses. In the back-ground is a hilly landscape.

In tempera, on wood, 3 ft. $\frac{1}{2}$ in. *h.* by 5 ft. 8 in. *w.*

Purchased at the sale of Mr. Alexander Barker's pictures, in 1874.

No. **1034.** *The Nativity of the Saviour.*

Beneath a thatched penthouse fronting an opening in some white rocks, with a background of distant trees, the Virgin Mother kneels in prayer over the Child, who, reclining against a pack-saddle, looks up towards her. St. Joseph is crouched near, as if asleep. Behind are an ox and an ass feeding from a wicker crib; on the left the three Magi; on the right three shepherds kneel in adoration, attended by angels. Three angels kneel on the thatch of the shed singing from a book held by the central one. In the rocky foreground three long-robed young men crowned with myrtle, and three angels, embrace in joy; whilst demons seek to hide themselves in the crevices of the rocks. High above, the heavens open in a golden glory, and a choir of twelve angels hand-in-hand wheel round in exultant dance, singing, and bearing olive branches and banderoles, with crowns dependent from them. The subject is conceived in a manner highly mystical and symbolical, expressive of the effects of the Advent upon the good and the evil. The colour of the robes and wings of the angels, alternately red, green and white, are symbolical. Above the picture, on a grey ground, is the following inscription in Greek characters.

ΤΑΥΤΗΝ · ΓΡΑΦΗΝ · ΕΝ · ΤΩΙ · ΤΕΛΕΙ · ΤΟΥ · ΧΣΣΣΣΣ · ΕΤΟΥΣ · ΕΝ
ΤΑΙΣ · ΤΑΡ . . . . Σ · ΤΗΣ · ΙΤΑΛΙΑΣ · ΑΛΕΞΑΝΔΡΟΣ · ΕΓΩ · ΕΝ · ΤΩΙ
ΜΕΤΑ · ΧΡΟΝΟΝ · ΗΜΙΧΡΟΝΩΙ · ΕΓΡΑΦΟΝ · ΠΑΡΑ · ΤΟ · ΕΝΔΕΚΑΤΟΝ
ΤΟΥ · ΑΓΙΟΥ · ΙΩΑΝΝΟΥ · ΕΝ · ΤΩΙ · ΑΠΟΚΑΛΥΨΕΩΣ · ΒΩι · 'ΟΥΑΙ · ΕΝ
ΤΗι · ΛΥΣΕΙ · ΤΩΝ · Γ . . ΑΙ · ΗΜΙΣΥ · ΕΤΩΝ · ΤΟΥ · ΔΙΑΒΟΛΟΥ · ΕΠΕΙΤΑ
ΔΕΣΜΟΘΗΣΕΤΑΙ · ΕΝ · ΤΩΙ · ΙΒΩι · ΚΑΙ · ΒΛΕΨΟΜΕΝ · ΠΑ . . . .
ΝΟΝ · ΟΜΟΙΟΝ · ΤΗι · ΓΡΑΦΗι · ΤΑΥΤΗι

On canvas, 3 ft. $6\frac{1}{2}$ in. *h.* by 2 ft. $5\frac{1}{2}$ in. *w.*

Purchased from Mr. W. Fuller Maitland, M.P., in 1878.

Note.—The Greek of this inscription is base; and portions of it have been erased by accidental injury. For a valuable and interesting commentary on this picture, its significance, and the Greek inscription attached to it, see Prof. Sidney Colvin's essay in the Portfolio February, 1879.

No. 1126. *The Assumption of the Virgin.*

High in the upper and celestial portion of the composition is seated the Saviour in glory, having on his knee an open volume inscribed with the mystic letters Α and Ω. To his right kneels the ascended Virgin, towards whom he makes the sign of benediction. On either side is a band of Cherubim and Seraphim, in whose ranks are seen St. Peter, St. John the Baptist, and St. Mary Magdalene. Lower down are two great zones of figures comprehending the Angelic Hierarchy, together with the Patriarchs, Prophets, Apostles, Evangelists, Martyrs, Confessors, Doctors of the Church, and Virgins.

In the terrestrial and lower part of the picture the Apostles are gathered round the Virgin's tomb, out of which lilies have sprung. To the left kneels the Donor, Matteo Palmieri; to the right, his wife. Beyond, the wide-spread landscape reveals the Valley of the Arno, the city of Florence, and the town of Prato (?), with mountains behind.

On wood, 7 ft. 5 in. *h.* by 12 ft. 3½ in. *w.*

Purchased at the sale of the Hamilton Palace pictures in 1882.*

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* The history of this painting is remarkable. It was executed, perhaps about 1472, for Matteo Palmieri, and placed in the family chapel in S. Pietro Maggiore, Florence. Palmieri was a man of distinction and learning, who rendered important diplomatic and other services to the Republic. A profound theologian, and an earnest student of Dante's works, he composed a poem somewhat on the model of the "Divina Commedia," in which he supposes himself conducted by the Cumæan Sibyl through the Elysian fields to Heaven, the "City of Life." After his death and honourable burial in or after 1475, this poem, which had not been circulated previously, became suspected by invidious critics of containing some unorthodox views as to the nature of angels. This was brought to the notice of the Church authorities, and, pending inquisition, the picture, which was supposed to reflect in some way the surmised doctrine in the poem, was covered, and the chapel in which it stood closed to public worship. Finally, after some lapse of time, the book was declared innocuous, and the chapel was re-opened. Meanwhile, however, the question of Palmieri's heresy had been so violently debated in Florence that the story spread through Europe, giving rise by degrees to inaccurate and extravagant reports which were variously recounted by ecclesiastical writers, some of whom stated that Palmieri had been burnt alive for heresy; others, that his body had been disinterred, and burnt, together with his poem. Vasari, in his Life of Botticelli, accurately describes the picture, adding that the painter, no less than Palmieri, was included by the malevolent in the charge of heresy. The painting bears evidence of intentional injury, the faces of the donor and his wife having been scored through: an attempt to restore them was subsequently made. At some uncertain period it was removed to the Villa Palmieri, the country seat of the family, near Florence. On the death of the last heir, within this century, the picture fell into the hands of a Florentine dealer, and still later became the property of the 11th Duke of Hamilton. The original draft of Palmieri's poem, entitled "La Cictà (Città) della Vita," is in the Magliabecchian Library at Florence; a copy is or was in the Strozzi Library; the Ambrosian Library at Milan contains the only other known copy. For a minute account of the posthumous persecution of the author, and the circumstances which attended it, see Padre Gius. Richa, *Notizie istoriche delle Chiese fiorentine, etc.*, Firenze, 1754, Tom. I. Lezione XI. The picture seems to have been still in its original position in Richa's time.

FIORENZO DI LORENZO,

A Perugian painter of great feeling and ability, born towards the middle of the 15th century, and contemporary with Pietro Perugino. Very little is known of his history. He may have studied under Bonfigli, or Niccolò da Foligno. In his works Florentine affinities are perceptible, especially with Benozzo Gozzoli, though the assumption of a direct pupilage of FIORENZO to that master would scarcely comport with dates and facts. In 1472 he was already of sufficient age and local distinction to hold the office of a Decemvir in his native town; and in the same year is dated the earliest notice extant of his artistic activity. This records a contract to paint a double altar-piece for the church of S. Maria Nuova, the principal parts of which may now be seen in the Pinacoteca of Perugia. That gallery contains several other works of his, various in merit, but all possessing many points of excellence. A *Nativity*, in particular, is marked by great tenderness of feeling, by the charm of the angelic attendants, and by the character shown in the figures of the adoring shepherds. Eight remarkable compositions of small size in the same collection, illustrating legends of S. Bernardino, and painted in dry tempera on linen, are now, on internal evidence, generally ascribed to FIORENZO. Although the validity of this attribution is open to no reasonable doubt, the painter here presents himself in a phase for which his altar-pieces would hardly prepare us; but the difference is no greater than may often be found between a monumental altar-piece and its predella, wherein a greater freedom of treatment was allowable, and even inevitable. One of the series is dated 1473, when FIORENZO may have not yet reached his thirtieth year. These works may consequently be looked upon as indicative of his tendency; and their character awakens speculation as to his teaching, and his share in the development of the Umbrian school. A fresco at Diruta, near Perugia, is essentially Umbrian. The Berlin Gallery contains an interesting *Madonna and Child* on a gold ground, dated 1481. Other dates on this painter's works are 1475, 1485, and 1490. He was still living in 1521, when he and Tiberio d'Assisi were called upon to value a picture by a third painter. Typical of the Madonnas and angels

of Fiorenzo are their highly arched eyebrows, a peculiarity which his scholar Pinturicchio repeated to some extent in similar figures.

No. **1103.** *Portions of an Altar-piece.*

In the central panel the Virgin sits enthroned, with hands crossed on her breast adoring the Infant Saviour, who lies across her lap. Below, on each side, St. Francis and St. Bernardino, kneeling, recommend to her intercession a worshipper who kneels between them, and is represented on a smaller scale than the other figures. Four angels flank the throne of the Virgin. The compartments containing the figures of St. John the Baptist and St. Bartholomew were originally at one side of the central panel, but have been placed on each side for symmetry, the corresponding twin panels being lost. The background throughout is of gold, engraved with a rich and beautiful pattern.

On wood, in tempera. Central panel 3 ft. 11¼ in. *h.* by 2 ft. 7½ in. *w.* Side panels, each 3 ft. 11 in. *h.* by 1 ft. 6¾ in. *w.*

Purchased, together with No. 1104, in 1881, from the Marchese Perolo Monaldi of Perugia.

FLEMISH: XV. AND EARLY XVI. CENTURIES.

No. **264.** *A Count of Hennegau (Hainault) with his patron Saint, Ambrose.*

The count is represented as a Cistercian monk praying, in abbot's robes, with the croiser on his arm, and a richly ornamented mitre by his side. On the front of the mitre is embroidered the Crucifixion, with the Virgin and St. John by the side of the cross Behind the kneeling figure is the Saint, in a richly-embroidered stole, and wearing the bishop's mitre, holding a cross in his left hand, and a scourge in his right. The execution of the costume, jewellery, &c., is extremely elaborate. Small figures, half-length.

On wood, 2 ft. 4½ in. *h.* by 9 in. *w.*

Purchased for the National Gallery with other pictures in the collection from Herr Krüger of Minden, in 1854.

No. **265.** *The Virgin and Child.*

The Virgin with a book in her hand, the child blowing bubbles with a straw. Seated half length, small life-size, gold ground.

On wood, 2 ft. 3½ in. *h.* by 1 ft. 8 in. *w.*

Purchased for the National Gallery with other pictures in the Collection from Herr Krüger of Minden, in 1854.

No. 653. *Portraits of a Man and his Wife.*

The man wearing a red hood, his wife with a white kerchief on her head and a wimple. Busts, life size.

On wood, each panel 16 in *h.* by 11 in. *w.*

Purchased in Paris from M. Edmond Beaucousin in 1860.

No. 696. *Portrait of Marco Barbarigo, Venetian Consul in London in* 1449.

He holds in his hand a letter addressed to him in London. Half length. He was elected Doge in 1485, and died in 1486, aged 72.

On oak, 9½ in. *h.* by 6½ in. *w.*

Formerly in the Manfrini Gallery, Venice; purchased from the proprietors of that collection in 1862.

No. 708. *The Madonna and Child.*

Half-figures; in the back-ground a richly brocaded damask curtain.

On oak, 7¾ in. *h.* by 6½ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort.

No. 709. *The Madonna and Infant Christ.*

The child naked and held in its mother's arms, is seated on a white cushion placed on a table in front of her; behind is a curtain.

On oak, 16 in. *h.* by 11¼ in. *w.*

Formerly in the Wallerstein Collection. Presented by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort.

No. 710. *Portrait of an Ecclesiastic,*

Or Dominican Monk, with his hands clasped as if in prayer: in the back-ground a church tower. Half-figure, small.

On oak, 13½ in. *h.* by 10½ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

143.1000

13 No. **774.** *The Madonna and Child enthroned.*

On her right kneels St. Peter holding an open book, on which the Virgin has placed her hand; on her left kneels St. Paul, offering a pink to the Infant Christ. Gothic architecture and stained windows on one side behind the throne, a landscape on the other side.

On wood, 2 ft. 3½ in. *h.* by 1 ft. 8½ in. *w.*

Formerly in the Zambeccari Gallery, Bologna. Purchased from the collection of the late Sir Charles Eastlake, P.R.A., in 1867.

143.1000

72 No. **783.** *The Exhumation of St. Hubert, Bishop of Liege, in the eighth century.*

The action takes place in the choir of a handsome Gothic church; over the altar is a statue of St. Peter, on the altar is the shrine of St. Hubert. The body of the saint in his robes, and with the mitre on his head, is supported by two monks just above the opening of the grave; at his head kneels a bishop, and another bishop is incensing the body at his feet. On this side also is standing the Frankish King holding his crown in his hand. On each side and behind the rails of the choir are many spectators.

On wood, 2 ft. 11½ in. *h.* by 2 ft. 8 in. *w.*

Formerly in the collection of Mr. Beckford at Fonthill, where it was described as the burial of a bishop, by John van Eyck. Purchased from the collection of the late Sir Charles Eastlake, P.R.A., in 1868.

143.580

17 No. **943.** *Portrait of a Man.*

Nearly full face, with thin brown hair, and beardless. In a red cap and gown, but showing the hands one laid over the other. To the left an open window, with a view of the country. This picture was formerly in the possession of Samuel Rogers, and was assumed to be a portrait of Memlinc by himself, in the costume of the Hospital of St. John at Bruges.

On oak, 12½ in. *h.* by 8 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **947.** *A Man's Portrait.*

A full face bearded, a gold chain round his neck, dressed in black; his gloves in his left hand, and a paper roll in the other. A small black cap on his head.

On oak, 15 in. *h.* by 11 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1036. *A Man's Portrait.*

Half length. An attenuated man, of intellectual aspect, without beard. He is dressed in a cap and close vest of black velvet, with a dark mulberry-coloured gown lined with black damask. The right hand rests upon a skull, the left holds a pansy of two blossoms; green background.

On wood, $10\frac{3}{4}$ in. *h.* by $8\frac{1}{2}$ in. *w.*

Purchased from Mr. W. Fuller Maitland, M.P., from the interest of the "Lewis Fund," in 1878.

No. 1063. *Bust Portrait of a Young Man.*

In a black dress, bare-headed; his hands joined as in Prayer.

On wood, 9 in. *h.* by 7 in. *w.*

Once, apparently, in the possession of Mr. Beckford at Fonthill Abbey.

Purchased at the sale of the collection of Mr. J. H. Anderdon in 1879.

No. 1078. *The Deposition from the Cross.*

The body of our Lord in a sitting posture is supported by the Virgin, who clasps it in her arms, and by St. John who stands behind it. Mary Magdalene, with the jar of ointment, kneels at the feet anointing them. St. Anna and two other female saints complete the group. In the background is a rocky eminence, in the side of which the Sepulchre is hollowed. Beyond, to the left, a landscape.

On wood, 2 ft. $\frac{3}{4}$ in. *h.* by 2 ft. $\frac{1}{4}$ in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. 1079. *The Adoration of the Kings.*

To the left of the picture, the Virgin with the Infant Christ on her knees sits on a stone trough in a partly ruined building. At her feet is one of the kings in an attitude of prayer, another kneels behind him holding a golden casket. A third king of dark complexion richly attired enters on the right bearing a gold vessel in one hand and a turban in the other. Behind him are grouped other figures. In the background is a mediæval building with angle turrets and machicolated walls, beyond which is seen a village.

On wood, 1 ft. $11\frac{1}{4}$ in. *h.* by 1 ft. $10\frac{3}{4}$ in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. 1081. *Portrait of a Man in an attitude of prayer.*

Half length figure (about two-thirds life-size) dressed in black, with an open book before him. Probably the donor of a triptych of which this picture formed one compartment. Landscape—background with trees, cottages and rocky heights in the distance.

On wood, 2 ft. 2½ in. *h.* by 12¾ *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. 1083. *Christ Crowned with Thorns.*

Half-length figure, nearly life size, wearing a crimson robe, but otherwise undraped. The hands upraised showing the sacred wounds. Gold background.

On wood, 1 ft. 5½ in. *h.* by 1 ft. 2¾ in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. 1086. *Christ appearing to the Virgin Mary after His Resurrection.*

Our Lord, clad in a scarlet robe, but otherwise undraped, approaches the Virgin, who is seated with a book on her knees at an open casement in a dwelling room. He raises his hands showing the sacred wounds. His mother turns towards Him with a gesture of surprise. A half-opened door in the background reveals a garden with the Holy Sepulchre. Through the open window is seen a landscape. Figures about one-third life size.

On wood, 4 ft. ½ in. *h.* by 2 ft. 4 in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. 1089. *The Virgin and Child, with St. Elizabeth.*

The Virgin with uncovered head and long fair hair, clad in a dark-coloured robe and pale-blue mantle, sits in a garden holding the Infant Christ on her lap. By her side is St. Elizabeth, also seated, with an open book on her knees, offering fruit (?) to the Child. Landscape—background, with trees and a cottage.

On wood, 1 ft. 3½ in. *h.* by 1 ft. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. 1280. *Christ appearing to the Virgin Mary after His Resurrection.*

The Virgin, clad in a blue mantle, sits at the foot of a large bed hung with rose-coloured curtains. On the pavement, by her

side, lies an open service book. On the left of the picture our Lord, draped in a red robe, and bearing an emblematical cross, sits with upraised hands, revealing His wounds. Behind, is a crowd of kneeling figures who have entered an arched doorway leading to the apartment.

On panel, $8\frac{1}{4}$ in. *h.* by $6\frac{1}{4}$ in. *w.*

Purchased in London from Professor Attwell out of the "Walker Bequest," in 1889.

No. **1419.** *The Legend of St. Giles.*

On the right hand of the picture the Saint, clad in hermit's robes, sits on a rocky bank surrounded by shrubs and wild flowers. He is tenderly protecting a hind which has fled from a hunting party towards him, and his right hand is transfixed by an arrow which was intended for the animal. Kneeling before St. Giles, as though to implore forgiveness for the misadventure, is a young man richly clad in a green velvet mantle faced with scarlet and gold brocade. He is attended by a companion draped in a crimson mantle who stands by him, and who is supposed by Mr. Weale, in his catalogue of the Flemish portion of Lord Northbrook's Collection, to represent the painter of the picture. An ecclesiastic kneels on the other side. In the immediate foreground is a group of irises, and to the right a plant of mullein, finished with great delicacy of execution. In the middle distance are seen retainers and huntsmen—one mounted on a white horse—near the trunk of a large tree. Beyond is a rocky landscape with the distant view of a town and hilly country.

This picture formed part of a diptych, of which the companion picture, representing St. Giles elevating the Host before a group of worshippers, belonged formerly to the Earl of Dudley, from whose collection it was bought at Christie's in 1892 by Mr. Edward Steinkopff.

On panel, 2 ft. *h.* by 1 ft. 6 in. *w.*

Exhibited at the Burlington Fine Arts' Club in 1892, and at the Royal Academy Winter Exhibition of Works by Old Masters in 1893–4.

Formerly in the Collections of Mr. Th. Emerson and of Mr. Webb. Purchased for the Gallery from the Earl of Northbrook in 1894.

FLEMISH : XVII. CENTURY.

No. **1017.** *A hilly woody Landscape.*

In the middle distance a village; in the foreground a formal flower garden with labourers at work to the right, and a bridge with an avenue beyond it in the centre; a festive party and other figures, some playing musical instruments, in the front. Signed D. D. V., 1622.

On canvas, 4 ft. 7 in. *h.* by 5 ft. 11 in. *w.*

The Wynn Ellis Bequest. 1876.

FOPPA (VINCENZO)

May be looked upon as the founder of that school of painting which prevailed in the Milanese before and up to the time of Leonardo da Vinci. He seems, however, to have been born at Brescia,* and as may be conjectured within the first quarter of the 15th century. Vasari, who makes honourable mention of him more than once, though under the erroneous name of Vincenzio di Zoppa, says, on the authority of Filarete and Girol. Campagnuola, that he had been a pupil of Squarcione at Padua. There is certainly much in the style of some of FOPPA's productions to remind us of the school out of which came Mantegna and Pizzolo. Unhappily the greater number of his works have disappeared, as, for instance, the frescoes executed in the palace at Milan which was presented by Francesco Sforza to Cosmo de' Medici, and those painted in the Great Hospital with which Sforza endowed that city; those of the Carmine at Pavia (1465), and in the neighbouring Certosa, and many other works once at Milan and elsewhere. Amongst those which still remain more or less unscathed are the great altar-piece (1489) in many sections, partly the work of Brea, now in S. Maria di Castello at Savona, but formerly in the Duomo there; a *Procession to Calvary* in the Borromeo collection at Milan, an important work; the *Four Doctors of the Church* (frescoes) in S. Eustorgio in the same city; a similar series in the Carmine at Brescia; at Milan, again, in the Brera Gallery, the disjointed panels of an altar-piece once in S. Maria delle Grazie at Bergamo, together with a fresco, the *Martyrdom of St. Sebastian,* saved out of an otherwise destroyed series once in S. Maria di Brera, and some fresco fragments in the Archæological Museum. Two small panels in the Carrara Gallery at Bergamo, a *S. Jerome* and a *Crucifixion,* both signed, and the latter dated 1456 (the earliest date found), must also be mentioned as illustrative of FOPPA's path in art. When at Pavia, FOPPA married. Late in life, after many years of absence, spent

* It is, nevertheless, certain that an artistic family of the name of Foppa existed in the 14th, 15th, and 16th centuries, and early writers are not quite in agreement as to Vincenzo's birthplace. See G. L. Calvi, *Dei Professori, &c.*, pt. II., 56; also Crowe and Cavalcaselle, *Painting in N. Italy,* II., 2. But Vasari's information led him to conclude that Vincenzo was a Brescian, and the painter's own signature on the little *Crucifixion* at Bergamo, whichever way it may be read, seems to confirm that inference. See Lermolieff, *Die Italienischen Meister, &c.* p. 439, and Calvi, as above, pt. II., 59.

chiefly at Milan, he returned to his native town, where he received a renewed grant of citizenship and a stipend of 100 lire yearly. There he died in 1492, and was buried in S. Barnaba.*

To the pupils of Foppa are reckoned, with greater or less show of probability, and as in nearer or further affinity to him, Buttinone, Zenale, the Borgognoni, Bevilacqua, Bramantino (B. Suardi), Civerchio, Giov. da Montorfano, Bernardino de' Conti, and the Piedmontese, Macrino d' Alba. He is said by Lomazzo to have written on perspective.

No. **729.** *The Adoration of the Kings.*

The Virgin is seated on the left by the side of a ruined stable; in the centre are the three kings, with their attendants, offering presents. In the back-ground are seen the star and the city of Bethlehem, with horsemen and other travellers proceeding from one of the gates. Whole figures, small life-size; some of the gold ornaments and stones are in relief. This picture was long attributed to Bramantino.

On poplar, 7 ft. 10 in. *h.* by 6 ft. 11 in. *w.*

Formerly in the Fesch Collection. Purchased in London at the Davenport-Bromley sale in 1863.

FORLI (Melozzo da). (*See* MELOZZO).

FRANCESCA (Piero della),

Or, with more correctness, Dei' Franceschi, so called after the family name of his mother, was born at Borgo San Sepolcro about 1415. He received at first a scientific education which appears to have influenced his subsequent tendencies in art. At the age of fifteen he turned his attention to painting, and ultimately became one of the most distinguished of the Umbrian masters. He practised the uew method of oil painting which he probably acquired from Domenico Veneziano. His earliest productions are no longer to be traced. In 1439 he assisted Domenico Veneziano in some wall paintings in the church of Santa Maria Nuova in Florence. In 1450, and probably for some time previously, he was occupied with the same master at Loreto, and in 1451, independently, at Rimini, where a fresco by him with that date still exists. His maturer works in his native

* There was a younger Vincenzio Foppa, whose works have often been ascribed to the elder, but whom it is needless to mention further here.

city of Borgo San Sepolcro, appear to have been executed during a period comprehending the years 1460–8.* Among those works, a fresco of the Resurrection, still preserved in good state in the Palazzo de' Conservatori, is justly extolled by Vasari. Pietro was subsequently in Urbino: the portraits of Federigo di Montefeltro and Battista Sforza, now in the Gallery of the Uffizj in Florence, must have been painted after 1460, in which year the marriage of those personages took place. The age of the lady in that picture indicates a later period as its date;† and the presence of Pietro in Urbino in 1469, when he appears to have been the guest of Giovanni Santi,‡ may possibly coincide with the time when that work and another, still preserved in the sacristy of the Duomo at Urbino,§ were executed. The period when he was employed by Duke Borso of Ferrara in the palace of Schifanoia in that city, and the date of his visit to Rome, when he painted for Pope Nicholas V. two frescoes in the Vatican which were afterwards destroyed to make room for the works of Raphael, cannot be precisely defined.‖ His frescoes relating to the history of the

* A fresco of San Lodovico, ascribed to Pietro, in a hall of the Tribunale in Borgo San Sepolcro, has the date 1460. Dragomanni, *Vita di Pietro della Francesca*, Firenze, 1835, p. 22. In 1467 he painted in this city a "gonfalone" in oil colours (lavorato a oglio) for the Nunziata of Arezzo, for which he received the balance of 22 florini d'oro on the 7th November 1468, having been paid 10 florins, in advance, December 31st, 1466. See Milanesi, *Giornale Storico*, &c., 1862, vol. vi., p. 12.

† Battista Sforza was only thirteen at the time of her marriage, she died at the age of twenty-five in 1472. Dennistoun, *Memoirs of the Dukes of Urbino*, London, 1851, vol. i., pp. 86, 114, 204. At p. 207 will be found an accurate engraving of the portraits.

‡ Passavant, *Raphael d'Urbin*, Paris, 1860, tome 1, p. 392; Pungileoni, *Elogio Storico di Giovanni Santi*, Urbino, 1822, pp. 12, 75. In the extract from a document dated April 8, 1469, with an account of disbursements for Pietro by Giovanni Santi, it appears that the former was to have painted an altar-piece for the Confraternity of Corpus Domini; Pungileoni adds that the picture was, for some unknown reason, not executed; thus the painter's visit to Urbino in 1469 would have had no apparent result unless we suppose that the portraits and the small picture in the Duomo were painted about that time.

§ The subject of the last-named picture is partly allegorical. On the left of the spectator, in the middle distance under a portico, is represented the Flagellation of Christ. In the foreground, on the other side, stand three personages of distinction; the motto "convenerunt in unum" is inscribed near them. Passavant (*Raphael*, &c., i, p. 389) concludes that they represent three princes or leaders who were hostile to Federigo. The picture bears the inscription OPUS PETRI DE BURGO SCI SEPULCHRI.

‖ Borso succeeded to the sovereignty of Ferrara in 1453. In 1469 an alteration in the Schifanoia palace is supposed to have involved the partial destruction of Pietro's frescoes which it seems were on the walls of the lower story. The two dates include the period of his residence in Ferrara. See Laderchi, *Sopra i dipinti del Palazzo di Schifanoia*, Bologna, 1840. The years 1447. 1455, the limits of the pontificate of Nicholas V., define the period within which Pietro's Roman labours must be placed. In the life of Raphael, Vasari speaks but of one fresco in the Vatican by Pietro; in the life of Pietro himself, he alludes to two, and informs us that they occupied the places where Raphael's frescoes of the Deliverance of Peter and the Mass of Bolsena now are.

Cross, in the church of San Francesco at Arezzo, are also of uncertain date, although the magnitude of the series indicates a residence of some years.* According to Vasari, he was blind after the age of 60; but this statement probably ante-dates the fact. He died in 1492. Among his scholars Vasari names Pietro Perugino and Luca Signorelli. Luca Pacioli was his pupil in geometry and in scientific investigations generally. The mathematical studies of this remarkable painter, which appear to have been prosecuted occasionally during his life, and to which his latter like his early years were exclusively devoted, led him to give his attention to some branches of art, such as the effects of perspective and light, which were imperfectly practised when he began his career, and in these respects he undoubtedly contributed to prepare the way for the more accomplished masters who succeeded him.†

No. **585.** *Portrait.*

Supposed to be that of Isotta da Rimini, fourth wife of Sigismondo Malatesta.‡ Head in profile.

In tempera, on wood, 1 ft. 4½ in *h.* by 11½ in. *w.*

As Pietro painted the portrait of Sigismondo Malatesta in 1451, this portrait of his wife may have been executed in the same year. It was formerly in the possession of the Marchese Carlo Guicciardini of Florence. Purchased at Florence from the Lombardi-Baldi collection in 1857.

No. **665.** *The Baptism of Christ in the River Jordan.*

Christ is standing in the river, under the shade of a pomegranate tree, receiving the water on his head from the cup of the Baptist; the dove is descending upon him. On the spectator's left are three angels witnessing the ceremony; other figures are on the banks of the river, in the background. Composition of six principal figures.

In tempera, on wood, 5 ft. 5½ in. *h.* by 3 ft. 9½ in. *w.*

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* Luca Pacioli, in his "Divina Proporzione," speaking generally of Pietro's works in painting, adds "especially in the city of Arezzo." According to Vasari, the order of Pietro's principal works, as defined by that of the places where he successively resided would be Urbino, Ferrara, Rome, Borgo San Sepolcro, Loreto, Arezzo. The inconsistency of this, in point of chronology is apparent, more especially as the biographer supposes Pietro to have been employed in Urbino by Duke Guidobaldo, who succeeded his father Federigo in 1482 at the age of ten. It is, however, not impossible that the aged artist may have painted for Guidobaldo, the date of Pietro's blindness being uncertain.

† A drawing by Pietro for one of the frescoes at Arezzo (once in the Lawrence collection) in which the angel descends by night to Constantine, is so powerful and original in its light and shade, that it was published by Ottley as the work of Giorgione. Compare Vasari's description of the fresco.

‡ Dennistoun, *Memoirs of the Dukes of Urbino*, vol. i., pp. 181, 185 note.

Formerly the principal altar-piece of the Priory of St. John the Baptist at Borgo San Sepolcro. When the priory was suppressed in 1807 the picture was removed to the sacristy of the Cathedral, where it formed the centre portion of an altar decoration, the remainder of which was by another hand.* It was bought by Mr. J. C. Robinson for Mr. Uzielli, at whose sale it was purchased for the National Collection in 1861.

No. **758.** *Portrait of a Lady.*

Said to be a Contessa Palma, of Urbino. A bust in profile, life size.

In tempera, on wood, 2 ft. *h.* by 1 ft. 4 in. *w.*

Formerly belonging to the Counts Pancrazi, in Ascoli. Purchased from Signor Egidi, in Florence, in 1866.

No. **908.** *The Nativity of our Lord.*

The child is lying on the ground on the corner of the mantle of the Virgin, who is kneeling in adoration; five angels are singing, or playing on musical instruments. In the background is a ruined shed or stall, in which are seen an ox and an ass. Joseph is seated behind the Virgin on the ass's saddle; near him are two shepherds. In the distance a hilly landscape and the view of a town. Unfinished.

On wood, 4 ft. 1 in. *h.* by 4 ft. *w.*

Formerly in the possession of the Marini-Franceschi family, of Borgo San Sepolcro, descendants of the painter, who entrusted it for sale into the hands of the Cavaliere Ugo Baldi in Florence, where, in 1861, it was bought by Mr. Alexander Barker. Purchased for the National Gallery at the Barker sale in 1874.

SCHOOL OF DELLA FRANCESCA.

No. **769.** *St. Michael and the Dragon.*

The Archangel is standing full-length and nearly life-size, clothed in a coat of blue and gold armour, and he has large white wings; on his feet are red socks, open in front. He stands on the slain beast or serpent, the detached head of which he holds in his left hand; in his right he has his bloody sword. Inscribed ANGELUS POTENTIA DEI LUCHA.

On wood, 4 ft. 4½ in. *h.* by 1 ft. 11 in. *w.*

Formerly in the possession of Signor Fidanza at Milan. Purchased from the collection of Sir Charles Eastlake, P.R.A., in 1867.

FRANCIA. (*See* RAIBOLINI.)

FRANCIA BIGIO. (*See* BIGIO.)

* Dragomanni, *Vita di Pietro della Francesca*, &c., Florence. 1835.

FRENCH SCHOOL. XV. CENTURY.

No. **1335.** *The Madonna.*

Bust length: about three-quarters life size: nearly full face The head of the Virgin is covered with a hood of blue material (bordered with gold thread and pearls) which falls to the shoulders. Underneath the hood is a white linen veil, concealing the hair. The eyes are downcast and the expression pensive. Gold background, on which a large and elaborate *nimbus* is stamped or engraved.

On panel, 1 ft. 1½ in. *h.* by 9¾ in. *w.*

Purchased in London, from Miss Sorel out of the interest of the "Clarke Bequest," in 1891.

FUNGAI (BERNARDINO).

This Sienese painter died in 1516, at what age is not known. FUNGAI, treading in the footsteps of Matteo di Giovanni, Benvenuto di Giovanni, and others of the same class, continued with no real signs of development from within, the style prevalent in the School of Siena during the 15th century. Such variations from native habitudes as his works exhibit are due to Umbrian example. In his infantile heads he took after Perugino; in his landscape backgrounds he imitated Pinturicchio. The picture described below displays the home and foreign elements in combination. FUNGAI may best be studied now in the collection of the Accademia of Siena. There, amongst many specimens removed thither from churches, a large *Assumption*, and an *Enthroned Madonna and Child with attendant Saints*, favourably represent the painter. The fresco of the *Coronation of the Virgin*, behind the high altar in the church of Fontegiusta at Siena, still ascribed locally as well as by some writers to FUNGAI, has been long since shown by Milanesi to be the work of Girolamo, the son of Benvenuto di Giovanni.

No. **1331.** *The Virgin and Child surrounded by Cherubims.*

The Virgin clad in a robe of crimson and gold brocade and a white mantle enriched with a large gold diaper, sits holding on her knees the Infant Christ, who raises His right hand in benediction. Round the sacred group hover six cherubim. In the

middle distance, on the right, is seen a cavalcade (the Procession of the Magi?) descending a zigzag path over a rocky height. On the left is a ruined building, near which Joseph and Mary kneel adoring the Infant Jesus, who lies on the ground near a manger. In the background, mountainous and wooded landscape.

On panel (circular), 3 ft. 9¼ in diameter.

Presented in 1891 by Mr. William Connal, junr.

FYT (JAN),

One of the ablest of the Flemish animal painters, was baptized at Antwerp, March 15, 1611. He studied painting first under Jan van den Berch, and afterwards profited by the tuition of Frans Snyders. In 1629 he was admitted master in the corporation of St. Luke in his native city. In 1632–33 he set out on a journey through France to Italy, where he appears to have tarried some seven years before returning home. His sojourn at Rome had rendered him eligible for election into the guild of "Romanists" at Antwerp. He entered it in 1650, while Jan van den Hoecke was Dean of the Guild, and succeeded to that dignity himself within two years. In 1654 FYT married Joanna van den Zande, by whom he had four children. He died September 11, 1661. FYT's work is perfect in its kind, exhibiting the finest observation of nature, and an execution which unites the greatest mastery with the utmost delicacy. His composition is unconstrained, and the colouring and tone of his pictures are most pleasing. His spirited etchings of animals, &c., are well known.

No. **1003.** *Dead Birds.*

Two partridges and other small birds before the stump of a tree; an open country to the left, and a carriage to the right, in the background. Signed JOANNES FYT.

On canvas, 15½ in. *h.* by 22½ in. *w.*

The Wynn Ellis Bequest. 1876.

GADDI (TADDEO), *SCHOOL OF.*

TADDEO, the son of Gaddo GADDI, was born at Florence, according to Vasari, in the year 1300. He was the godson and pupil of Giotto, with whom he lived twenty-four years; and he became

the most eminent of that painter's numerous scholars. He enlarged somewhat upon the style of Giotto, though he preserved its general character; he surpassed his master, says Vasari, in colour, and, in some of his works, even in expression. TADDEO, however, adhered strictly to the prevailing symmetrical disposition of the figures which, in altar-pieces at least, characterizes the compositions of the early Italian masters. He executed many works at Florence, both in fresco and in tempera, but few are now preserved. The best of those that remain are the frescoes of the Giugni (formerly Baroncelli) chapel, in the church of Santa Croce at Florence.* But his most extensive works were the frescoes of the Cappella degli Spagnuoli, in the church of Santa Maria Novella, now much decayed. TADDEO was equally distinguished as painter and as architect; he built the present Ponte Vecchio, and also the old Ponte della Trinità, which was destroyed by a flood in 1557. TADDEO GADDI died in 1366. He amassed considerable wealth, and was the founder of the distinguished Florentine family of the name. He left two sons, Giovanni and Agnolo, who both followed the arts, but the former died young: Agnolo became an eminent painter, and was the master of Cennino Cennini.

No. **215.** *Various Saints.*

Apparently St. Ambrose, St. Stephen, St. Francis, St. Paul, St. Catherine? St. John the Baptist, St. Matthew, and St. Benedict?

On wood, 5 ft. 11 in. *h.* by 3 ft. 4½ in. *w.*

No. **216.** *Various Saints.*

St. Gregory, St. Philip? St. Lawrence, St. Thomas? St. Dominick? St. John, St. Peter, and St. Romuald.

On wood, 5 ft. 10 in. *h.* by 3 ft. 4½ in. *w.*

These pictures, painted in tempera, appear, from the corresponding symmetrical disposition of the figures, to have formed the wings of an altar-piece. They were presented to the National Gallery, in 1848, by Mr. W. Coningham, by whom they were purchased at Rome; one was formerly in the collection of Cardinal Fesch, the other had been taken from Florence to Rome on speculation.

* They are engraved by Carlo Lasinio in his *Affreschi celebri del* xxiv. *e* xv. *Secolo*, Firenze, 1841.

No. **579.** *The Baptism of Christ in the River Jordan.*

In the centre picture is St. John baptising Christ; above which subject is an angel; on the spectator's left is St. Peter, on the right St. Paul. In the *cuspidi* or upper pictures above, is, in the centre, the Almighty; on the left, the Virgin; on the right, Isaiah holding a scroll containing the words *Ecce virgo concipiet.*

In the predella pictures,—the angel announcing the birth of St. John the Baptist to Zaccharias; the birth of St. John; his death; the feast of Herod; Herodias receiving the head of the Saint from her daughter; and at the extreme ends, St. Benedict, and St. Romuald; in all, eleven subjects.

Altar-piece in tempera, on wood, 11 ft. *h.* by 6 ft. 7 in. *w.* Of the principal pictures, the centre 5 ft. 8½ in. *h.* by 2 ft. 6 in. *w.*, the sides 4 ft. ½ in. *h.* by 1 ft. 2½ in. *w.*; of the upper pictures, the centre 2 ft. 1 in. *h.* by 10 in. *w.*, the sides, 1 ft. 11 in. *h.* by 10 in. *w.*; the predella pictures, 1 ft. 1 in. *h.* by 2 ft. 3 in. *w.*

According to an inscription, now partly obliterated, on the principal picture, this work was painted for Filippo Neroni, in 1387. Formerly in the Abbey del Sasso di Camaldoli, in the Casentino. Purchased at Florence from the Lombardi-Baldi collection in 1857.

No. **579A.** *The Almighty, The B. Virgin, and St. Isaiah.*

Three terminal panels of the altar-piece, No. 579.

In tempera, on wood. Central panel, 2 ft. 1 in. *h.* by 10¼ in. *w.*; side panels, 1 ft. 10¾ in. *h.* by 10 in. *w.*

GAROFALO. *See* TISIO.

GELLÉE (CLAUDE), called LE LORRAIN.

CLAUDE GELLE'E or GILLE'E, called CLAUDE DE LORRRAINE, or LE LORRAIN, and also CLAUDE LORRAIN, was born at Chamagne, near Charmes, department des Vosges, in the year 1600. His parents were poor, and as CLAUDE showed little disposition to learn to read or write he was placed with a baker and pastry-cook. The cooks of Lorraine were then celebrated, and according to his friend and biographer, Sandrart, CLAUDE travelled to Rome in the company of some of these cooks, to seek, like them, employment there. He found it with Agostino Tassi, and the circumstance of his master being a painter gave a stimulus to CLAUDE's innate fondness for art. Tassi was a good landscape painter (he had been the pupil of Paul Bril), and

with this painter CLAUDE engaged himself as an ordinary domestic servant. He prepared his master's meals and ground his colours for him, but soon became his pupil in art.* How long CLAUDE was engaged in the humbler capacity is uncertain. Tassi's principal works were those of the Lancellotti and Quirinal palaces, executed during the pontificate of Paul V. (1605–21), and it is certain that CLAUDE was already acting as his assistant in 1617.† About 1625 CLAUDE, by that time ripened in practice, revisited his native soil, probably with the intention of making it his abode; at Nancy in Lorraine he put himself under Deruet, a decorative painter of some celebrity, to learn figure painting. Apparently dissatisfied with his experiences in France he returned to Italy in 1627, overtaking at Marseilles Charles Errard, who was bound in the same direction, and who in after years was the first to hold the office of Director of the French Academy at Rome. Re-settled in the Papal capital CLAUDE ere long fell in with the German painter Joachim Sandrart, a man of sympathetic spirit, who, attracted by the talent and the personal qualities of the young Frenchman, became his most intimate friend, and in their frequent wanderings in the neighbourhood of Rome impressed upon him the necessity of studying direct from nature. Earnestness of purpose and patient labour brought their reward, and CLAUDE became appreciated. One of the earliest of his friends appears

* Sandrart, from whose *Teutsche Academie*, &c., or *Accademia Tedesca*, the above account is taken, was the intimate companion of Claude, and his work was published during Claude's lifetime (1675); it is therefore most probably correct, or at least must be of more authority than the account in the posthumous volume of Baldinucci, who lived at Florence, and was probably not even acquainted with Claude. This subject is noticed here, as Baldinucci (*Notizie dei Professori del Disegno*, &c.) has been represented as contradicting Sandrart's account of Claude's origin. Baldinucci does not contradict Sandrart; he merely gives a different account of Claude's journey to Rome. He states that Claude, after the death of his parents, who died when he was twelve years of age, joined an elder brother in Alsace, who was a wood-engraver, and subsequently accompanied a lace-merchant, his relation, to Rome. This may have taken place after Claude had been some years with the pastry-cook with whom he was placed by his parents, according to Sandrart. But Claude's history was too remarkable for Sandrart not to have heard it from his own mouth when in Rome during their repeated intercourse and sketching excursions together (*Lebenslauf Joachims von Sandrart*, &c., p. 12, and in the second volume of the *Academia Tedesca*, p. 332). In the Latin translation of Sandrart, which was published in 1684, nine years after the original work, there is a misprint in the text of *pictori* for *pistori*, by which Sandrart is made to say that Claude's master was a *painter* of pies instead of a baker of pies (*pictori cuidam artocreatum*); the same mistake occurs in the marginal note, and in the index, and a few recent writers have been led into error by it. The misprint, however, is quite evident merely from the context.

† A document proving this fact was discovered by M. Eug. Müntz, and is published by Mrs. Mark Pattison (Lady Dilke). *Claude Lorrain*, &c., p. 201.

to have been M. de Béthune the French Ambassador at Rome.* Cardinal Rospigliosi (afterwards Pope Clement IX.) and Cardinal Bentivoglio, who introduced the painter to Urban VIII., were also amongst those who helped to bring him into notice. Thenceforward he must have found it difficult to satisfy the numerous demands made upon him. In 1630 he appeared as an engraver: of the several etchings ascribed to him about one-half bear dates from 1630 to 1663,† the rest are without dates. His earliest pictures of note may have been painted from about 1630; the best, fifteen or twenty years later. He was in the habit of preserving sketches of his pictures in a portfolio or book; and on the backs of some of these drawings he wrote the dates of the completion of the pictures, and the names of the purchasers. This remarkable collection of drawings, known as "Liber Veritatis," or the Book of Truth, is now in the possession of the Duke of Devonshire.‡ Besides this book, a large number of drawings, amounting to over 500, chiefly studies from nature, are preserved in various European collections, public and private; the British Museum possessing more than half of them. CLAUDE was extremely slow and careful in his execution. Sandrart says that he often painted for a week or a fortnight on one part of a picture without showing any progress. He always had great difficulty in painting or drawing men or animals, though he drew much from the life and attended the Academy of Rome many years. He generally procured the assistance of F. Lauri, J. Courtois, A. Both and others, in executing this part of his pictures. CLAUDE's chief excellence is in aërial perspective and in the management of light generally. He died at Rome in 1682, and was buried in the church of La Trinità

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* Mrs. Mark Pattison, *Claude Lorrain, sa Vie et ses Œuvres*, Paris, 1884. This valuable and charming work, composed from original documents, may be consulted for all that is known about Claude. In an Appendix to it is given a catalogue of the painter's works preserved in museums and private collections.

† Robert Dumesnil, in *Le Peintre-Graveur Français*, describes forty-two etchings by Claude, and gives fac-similes of eighteen of his signatures, no two of which are alike. He wrote his christian name generally in the Italian form—Claudio, and sometimes in the Latin form—Claudius. His surname is written in a variety of ways; Gellée seems to be the most frequent.

‡ It was engraved by Richard Earlom, for John Boydell, under the following title:—"*Liber Veritatis; or a Collection of Two Hundred Prints after the original designs of Claude le Lorrain, in the Collection of his Grace the Duke of Devonshire*, London, 1777." Copied by Ludovico Caracciolo, Rome, 1815. Caracciolo, in a Life of Claude prefixed to his work, pretends to correct previous writers by referring to the (misprinted) Latin passage in Sandrart above quoted.

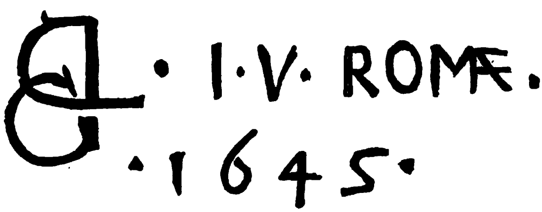
de' Monti. The two Poussins and Salvatore Rosa were his contemporaries at Rome.*

No. 2. *Pastoral Landscape, with Figures, illustrating the reconciliation of Cephalus and Procris.*

The principal feature of this picture is a large cluster of trees in the centre; at the left is a stream, with cattle wading through it; a bridge through which the stream flows and forms a small cascade, and a castellated height behind it, constitute the background on this side; on the other is a distant view of a champaign country, bordered by mountains. To the right, Cephalus is receiving from Procris the presents of Diana, the hound Lelaps, and the fatal dart with which she was subsequently killed.

Engraved by R. Earlom, in the *Liber Veritatis*, No. 91; by J. Browne, for Boydell, in 1779; by J. Pye, for the series of prints published for the *Associated Engravers*; and small, in Jones's *National Gallery*. On canvas, 3 ft. 4 in. *h.* by 4 ft. 5 in. *w.*

Painted, according to the date upon it, in 1645, for some person residing in Paris. It was brought to England by Mr. Delahante, formed subsequently part of the Angerstein Gallery, and was purchased, with that collection, in 1824. Signed—



No. 5. *A Seaport at Sunset.*

A composition. On the left are masses of Italian architecture in perspective; on the extreme right a few ships are lying at anchor: in the foreground are several figures, variously occupied. Towards the middle of the picture, the declining sun is already nearly level with the horizon.

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* Sandrart, *L'Accademia Todesca*; or, *Teutsche Academie der edlen Bau-Bild- und-Malerei-Künste*, 4 vols. folio, Nürnberg, 1675–79; Pascoli, *Vite de' Pittori, Scultori, ed Architetti Moderni*, Rome, 1736; D'Argenville. *Abrégé de la Vie des plus fameux Peintres*, Paris, 1745. C. A. Regnet, *Claude Lorrain*, in Dohme's *Kunst und Künstler*. Mrs. Mark Pattison, as above.

Engraved in the *Liber Veritatis*, No. 28; in Jones's *National Gallery*; and by E. Goodall, for the series of prints published for the *Associated Engravers*. On canvas, 3 ft. 3 in. *h.* by 4 ft. 3 in. *w.*

This picture is dated 1644: it was painted for the Cardinal de' Medici. It was imported into this country by Mr. Delahante, and formed part of the Angerstein collection, with which it was purchased for the nation in 1824. Signed—

CLAVDIO. G. I.V. ROMÆ 1644

No. 6. *Landscape, with Figures.*

Supposed to represent David at the Cave of Adullam. Also called Sinon brought before Priam.

On the right, behind the principal figures, is a broken rocky height, thinly covered with small trees and bushes; opposite this, towards the left, is a very prominent group of trees, constituting with its foreground the principal dark mass of the picture, and giving distance to the woody castellated eminence in the middle-ground behind. Immediately before the trees two warriors are hastening to join the assemblage around David. The distance is an extensive and varied country. Several groups of small figures are interspersed about the picture. Signed Claudio Gillee I.V. Romæ, 1658.

Engraved in the *Liber Veritatis*, No. 145; and by J. C. Varrall, for Jones's *National Gallery*. On canvas, 3 ft. 9 in. *h.* by 6 ft. 2½ in.

This picture, called the Chigi Claude, was painted in 1658 for Agostino Chigi, and was, up to the time of the French Revolution, in the Chigi Palace at Rome, from which it passed into the possession of Mr. Sloane, an English banker there; after his death it was sent by his family to England. It came subsequently into the possession of the Rev. W. Holwell-Carr, who bequeathed it in 1831 to the National Gallery.

142.175

No. 12. *Landscape, with Figures, representing the marriage festival of Isaac and Rebecca.*

A broad river with a picturesque water-mill on the left hand, and a more distant bridge leading to a town on the opposite side, constitute the centre of the picture: the scene is bounded by mountains. On each side are lofty spreading trees, behind those on the left is seen a waterfall: in the foreground is a bridge of a single arch with cattle drinking from the stream which flows under it; to the right are the figures celebrating the marriage

festival of Isaac and Rebecca according to the inscription on the picture itself—"*Mariage d'Isac avec Rebeca.*"

·CLAVDIO·GIL· MARIAGE. DISAC AVEC REBECA

·I·N·V· ROMA 1648·

Engraved in the *Liber Veritatis*, No. 113; by J. Mason, in 1748; by E. Goodall, for the series of prints published for the *Associated Engravers*; and small, in Jones's *National Gallery*. On canvas, 4 ft. 11 in. *h.* by 6 ft. 7 in. *w.*

This picture, which, with the following, was painted in 1648 for the Duke de Bouillon at Paris, is a repetition, with considerable variations in the details, of the celebrated Doria or Panfili Claude, known as "*Il Molino,*" or Claude's Mill, and is of the same dimensions. There is a print of the Doria picture by F. Vivares, engraved in 1766, and another by F. W. Gmelin, engraved in 1804. The picture above described was subsequently in the Angerstein collection, with which it was purchased in 1824.*

42.175

4 No. **14.** *Seaport, with Figures, representing the embarkation of the Queen of Sheba, on the occasion of her visit to Solomon.*

The time appears to be the early morning, as the sun is represented only a little above the horizon; on the left, in the foreground, and occupying the whole height of the picture, is a Corinthian ruin, behind which is seen some shipping; on the right, extending back towards the centre of the picture, is a pile of Italian architecture partly relieved by foliage: the queen and her attendants are descending a broad flight of steps on this side

* Some connoisseurs have pronounced this picture a *copy* of the Doria Claude, but a comparison of the above-mentioned prints will show that there are considerable variations in all parts of the two pictures. The figures are very different.

to enter a boat which is waiting to receive them. A ship is lying at anchor near the entrance of the port. Several figures to the right, and a boat in the centre occupy part of the foreground The words *La Reine de Saba va trover Salomon*, nearly obliterated, are written in the right corner of the picture.

LA · REINE · DE · SABA VA ·
TROVER · SALOMON ·

Engraved in the *Liber Veritatis*, No. 114; by J. C. Varall, for Jones's *National Gallery*; and by J. Pye. On canvas, 4 ft. 11 in. *h.* by 6 ft. 7 in. *w.*

This picture is known as the Bouillon Claude, from the Duke de Bouillon, whose name is inscribed in the left corner, for whom it was painted, together with No. 12, in 1648. Both pictures remained in the possession of the Bouillon family until the French Revolution, when they were brought to England, and were bought by Mr. Angerstein, with whose collection they were purchased for the nation, in 1824. The inscription referred to is—

CLAVDE GIL · IV · FAICT · POVR · SON · ALTESSE · LE · DVC · DE ·
· BVILLON · A ROMA · 1648 ·

No. **19**. *Landscape, with Figures, representing the story of Narcissus and Echo.*

This picture is almost equally divided into two principal masses: dark shady foliage occupying the whole left is separated from the bright sky of the rest of the picture by a castellated eminence and more distant foliage in the middle-ground. The distance to the right represents a bay of the sea, with a small town on each side, and is bounded by mountains. There is also a small cluster of trees to the right of the picture. The foreground is occupied by a transparent shady pool, on the farther side of which Narcissus is admiring his image in the water; above him, to the left, are two nymphs, almost hidden by the trees, watching him. The nymph, lying at the extreme left on this side of the pool, is apparently the disconsolate Echo, pining for the love of Narcissus.

Engraved in the *Liber Veritatis*, No. 77; by F. Vivares, in 1743; and by W. B. Cooke, in Jones's *National Gallery*. On canvas, 3 ft. 1 in. *h.* by 3 ft. 11 in. *w.* There is an obscure inscription in the left corner.

According to the *Liber Veritatis*, this picture was painted for England in 1644. It was formerly in the possession of Mr. P. Delmé, from whose collection it was purchased by Sir George Beaumont, who presented it, with other pictures, in 1826, to the National Gallery.

No. 30. *Seaport, with the Embarkation of St. Ursula.*

The water in this picture is a small basin or harbour; on the left side is a perspective view of a rich pile of architecture, on the other are harbour works and foliage, and the ships about to convey St. Ursula and her followers on their pilgrimage. The saint, with a long train of virgins, is descending a flight of steps to the boats, which are ready to convey them on board the ships. In the foreground are various figures busily occupied, some with merchandise, others with boats. "The effect of the breeze upon the water and upon the trees, and the freshness of the morning atmosphere, in this picture," says Mr. Ottley,* "are expressed with a closeness of imitation bordering on illusion."

Engraved in the *Liber Veritatis*, No. 54; also by Dominique Barriere, at Rome, in 1665; by J. Fitler, in 1787; by H. Le Keux, for the series of prints published for the *Associated Engravers;* and small, in Jones's *National Gallery*. On canvas, 3 ft. 8 in. *h.* by 4 ft. 11 in. *w.* Signed, but the signature is not legible.

This picture was painted for Cardinal Barberini, in 1646, and remained in the possession of the Barberini family until 1760, when it was purchased by Mr. Lock, of Norbury Park. It formed subsequently part of the Angerstein Gallery, and was purchased with the other works of that collection, in 1824.

No. 55. *Landscape, with Figures, representing the death of Procris.*

The scene is in a forest; the sun is still high. In the middle-ground, among the trees, may be discerned a town on the border of a small lake; a deer is also very prominently introduced descending a hill which leads towards the lake. In the foreground Procris lies pierced by the fatal arrow from the hand of her husband Cephalus, who, followed by his hound, is hastening to her assistance.

Engraved in the *Liber Veritatis*, No. 100; of the full size, by J. Browne; and small, in Jones's *National Gallery*. On canvas, 1 ft. 3 in. *h.* by 1 ft. 7 in. *w.*

Presented to the nation in 1826 by Sir George Beaumont, Bart.

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* *Descriptive Catalogue of the Pictures in the National Gallery, &c.* London 1832.

No. 58. *Landscape, with Goatherd and Goats.*

Sometimes called a study of trees. A large open cluster of trees constitutes nearly the whole picture: in the foreground is a goatherd, playing the pipes while tending his goats.

Engraved by G. A. Chocarne for Jones's *National Gallery.* On canvas, 1 ft. 8½ in. *h.* by 1 ft. 4 in. *w.*

Presented to the nation in 1826 by Sir George Beaumont, Bart.

No. 61. *Landscape, with Figures.*

Supposed to represent either the Annunciation or the Angel appearing to Hagar. The figures are in the foreground to the left; on each side of the picture is foliage, that to the right covering a great portion of the picture. The middle-ground is occupied by a broad winding river, over which a single arch conducts to a high rock, occupying the centre of the middle distance, and which is surmounted by a castle or town. The view is bounded by low mountains.

Engraved in the *Liber Veritatis,* No. 106; by J. Pye, for the series of prints published for the *Associated Engravers*; and by J. C. Varrall, in Jones's *National Gallery.* On canvas, 1 ft. 8 in. *h.* by 1 ft. 5 in. *w.*

Presented to the nation in 1826 by Sir George Beaumont, Bart., with whom, however, this picture was so great a favourite that he requested permission to have it returned to him for his life time; upon Sir George's death it was restored to the National Gallery, by his widow, Lady Beaumont, in 1828.

No. 1018. *A Classical Landscape.*

On the right hand various buildings, including some temples; in front two trees, a palm and another, with some ships at anchor in the harbour.

A road and a bridge in the foreground, with various figures and animals, and six large figures to the right. A part of the inscription, which is illegible, contains the names Anchises and Æneas, and has the date 1673.

On canvas, 3 ft. 4 in. *h.* by 4 ft. 5 in. *w.*

Originally painted for M. Du Passy le Gout.

The Wynn Ellis Bequest. 1876.

No. 1319. *Landscape and View in Rome.*

On the right of the composition an ancient Ionic portico (seen from the side) and a statue of Apollo surrounded by trees. On the left a wooded slope, beyond which, in the middle distance, is seen the church of Sta. Trinita de'Monti and other buildings.

In the foreground, a group of figures; among them a peasant woman receiving alms. Above, a serene blue sky crossed by light clouds.

On canvas, 1 ft. 11½ in. *h*. by 2 ft. 7½ in. *w*.

Purchased from the Count St. Martin d'Aglié in 1890.

GERMAN SCHOOLS: XIV.-XV. CENTURY.

Under this general head are now brought together a number of works, a few of which have hitherto borne specific attributions too precise to be retained. By this arrangement the multiplication of headings is avoided, and reference to the catalogue facilitated. The history of the early German schools of art remains as yet very obscure; and efforts to connect recorded names with extant works, even when these display striking merits, often encounter serious difficulties. The schools of Lower Germany were at first independent in aim and style; but early in the XV. century they fell more or less under the influence of rising Flemish art.

SCHOOL OF COLOGNE. XIV.-XV. Century.

The painters of Cologne were early celebrated.* The leading representatives of the school are known as—the traditional—"Master William," and the better identified "Master Stephen." The works generally classed under the name of the former are purely ideal in aim, full of tenderness and sweetness, and beautiful in their simple colouring. In those assigned to Master Stephen, of which the noblest example is the celebrated triptych in Cologne Cathedral (date about 1426), is recognised an art more developed and realistic, richer and more splendid in colour, but still retaining the tender grace of the earlier style. Italian art has seldom produced a group so beautiful as that of the crowned Madonna with the infant on her lap to whom the Kings present their offerings in the central panel of the altar-piece at Cologne. The first of the two following subjects belongs to the earlier school; the second may be a minor work by Master Stephen himself.

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* Wolframb of Eschenbach, writing in the thirteenth century, says in his "Parcival," speaking of the Knight—that no painter of Cologne or Maastricht could have made a better picture than he appeared on horseback. And in an old chronicle of Limburg is written,—"Eodem tempore, 1380, Coloniae erat pictor "optimus, cui non fuit similis in arte suâ, dictus fuit WILHELMUS, depingit enim "homines quasi viventes."—Fioriollo *Geschichte der Zeichnenden Künste in Deutschland*, 1815, vol. 1, p. 418; compare Passavant, *Kunstreise, &c.*, p. 403; Schnaase *Geschichte der Bildenden Künste, &c.*, vol. vi., p. 423.

No. **687.** *The Santa Veronica, or Holy true Image of our Lord.*

St. Veronica is represented holding before her the SUDARIUM,* a white cloth bearing the miraculous portrait of the Saviour, according to the church legend, with a golden nimbus inscribed Χρς Ιης (Christ Jesus). Head, life-size. Gold ground.

In tempera,† on wood, 1 ft. 9½ in. *h.* by 1 ft., 1¼ in. *w.*

Formerly in the Lorenz-Kirche at Cologne; purchased at Cologne, at the sale of the pictures of Mr. J. P. Weyer, in 1862.

ASCRIBED TO **MASTER STEPHEN.**‡

No. **705.** *Three Saints.*

Matthew, Catharine of Alexandria, and John the Evangelist. Small full-length figures, with their attributes—the angel, the wheel, and the eagle, &c. Gold background.

In tempera, on linen attached to oak, 2 ft. 2¼ in. *h.* by 1 ft. 10¾ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

No. **706.** *The Presentation in the Temple.*

Composition of many small figures, on a gold ground; in the centre is a Gothic altar, with illustrations from the stories of Samson, Abraham, and Noah, before which is standing Simeon in the robes of a priest, receiving the child from its mother. *Luke* ii. 28.

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* The legend of the *Sancta Veronica*, of Edessa, is told by John Damascenus *De Fide Orthodoxá*, iv. 16; the miraculous "image" itself is first noticed by Evagrius. Two of these miraculous cloths are mentioned; that carried from Christ by Ananias to Abgarus, King of Edessa, now said to be preserved in the church of San Silvestro in Capite, at Rome; and the other, the handkerchief given by a woman (St. Veronica) to the Saviour to wipe his face with, while carrying his cross in the procession to Calvary, said to be in San Bartolommeo at Genoa.

† On the *tempera* employed by the Cologne painters, see Sir Charles Eastlake's "*Materials for a History of Oil Painting*," 1847, p. 101.

‡ Stephan Lochener, commonly called MEISTER STEPHAN, was a native of Constanz, but settled in Cologne, where he purchased a house in 1442; he served in the Town Council in the years 1448 and 1451, in which last year he died poor, it is said in a hospital, leaving his widow unprovided for. J. J. Merlo, *Nachrichten von dem Leben und den Werken Kölnischer Künstler*, 1850–52; Schnaase, *Geschichte der Bildenden Künste*, vol. vi.. 1861; Müller, *Katalog des Museums Wallraf-Richartz in Köln*, 1862. Besides the famous "Dombild" mentioned above, a small and exquisite picture called the "Virgin in the Rose-bower," now in the Cologne Museum, is ascribed to Master Stephen, as are also several figures of Saints in the Munich Gallery. The Dombild has been published in chromolithography by the Arundel Society; the small Madonna is engraved in Schnaase's sixth volume.

On linen attached to oak, 2 ft. 8½ in. *h.* by 3 ft. 6 in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

The nameless painter of this picture is known as the MASTER OF THE "LYVERSBERG PASSION." The work so called consists of a series of eight scenes from the story of our Lord's passion. These were formerly in the collection of Town-councillor Lyversberg of Cologne, but are now in the Museum there. By the same hand are six subjects from the Life of Mary in the Pinacothek at Munich, a seventh is in the German Museum at Nuremberg, and the picture described above forms the eighth of the series. One of the Lyversberg pictures bears the date 1480. All manifest Flemish influence, and the progress of realism in the school of Cologne, which, however, continued to cling to the traditional gold ground.

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4 No. **707.** *Two Saints.*

Peter and Dorothy, the former holding in his right hand the gold and silver keys, in his left a pair of spectacles; the latter a basket of roses and other flowers. In the back-ground a richly ornamented screen, with some hill-tops and the sky.

On oak, 4 ft. 1½ in. *h.* by 2 ft. 3¼ in. *w.*

A part of an altar-piece, of which other portions are in the Pinacothek at Munich. Formerly in the Boisserée and Wallerstein Collections. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

Here the Cologne school is seen in a further stage of development, towards the close of the XV. century. The painter of the above group, and of three similar panels Nos. 48, 49 and 50 in the Munich Gallery, is identified with the master of a triptych in the Cologne Museum, having for its central subject the Crucifixion. The painter is therefore generally known as the MASTER OF THE COLOGNE CRUCIFIXION.

SCHOOL OF THE LOWER RHINE.

No. **1080.** *The Head of St. John the Baptist, with mourning angels.*

The head of the Saint lies on a gilt cushion in a niche enriched with decorative painting of small figures. Above hover seraphim and boy angels in attitudes of grief.

On panel, 10¼ in. *h.* by 7 in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

No. **1085.** *The Virgin and Child, with other Figures. (A triptych.)*

In the central compartment the Virgin, with uncovered head and long flowing hair, is seated reading from a book which she holds in her hands. At her feet is the Infant Christ undraped and seated on a cushion. Attendants and angels are grouped around, the latter playing musical instruments. In the rear is a stone fountain, into which water is flowing from a richly wrought brass or copper basin, supported on a pedestal of the same material. In the background is the façade of a mediæval church and part of the tower with cypress trees to the right. In the left compartment is a kneeling figure (St. John the Baptist ?), with sheep and a background of trees. In the right-hand compartment St. John the Evangelist kneels bearing a chalice. Landscape—background.

On panel. Central compartment, 2 ft. 2¼ in. *h.* by 1 ft 5¼ in. *w.* Side compartments, each 2 ft. 2¼ in. *h.* by 7 in. *w.*

WESTPHALIAN SCHOOL. XV. CENTURY.

The "MEISTER von LIESBORN."

(Master of Liesborn) is the designation given by the Germans to an unknown painter of Westphalia who executed some considerable works, about the year 1465, for the Benedictine Abbey of Liesborn near Münster. The principal work of this master was the Crucifixion, formerly the high altar-piece of the second convent church of Liesborn; it was sold and cut in pieces in 1807, when the convent was suspended, and Napoleon established the modern kingdom of Westphalia. Some of the pieces were afterwards lost, some were obtained by different collectors, while others, which were acquired by Herr Krüger of Minden, have now found a place in this gallery. This altar-piece was a work in several compartments; in the centre was represented Christ on the cross, with four angels receiving the blood from the hands, side, and feet in golden vessels; by the side of the cross, on a field of flowers, were standing St. John, St. Scholastica, St. Benedict, St. Cosmas, St. Damianus, and the Virgin Mary. On either side were represented, in four compartments,—the Annunciation, the Nativity, the Adoration of the Kings, and the Presentation in the Temple; the Resurrection, the Ascension, the Descent of the Holy Ghost, and the Last Judgment. Of these

compartments there are in this Gallery only the upper portions of the six saints. These are painted on canvas primed with chalk and stretched on wood; they seem to be executed partly in tempera and partly in oil colours.*

No. 254. *Three Saints.*

St. Ambrose, St. Exuperius Martyr, and St. Jerome. Full length, half-life size.

In tempera and in oil. On canvas stretched on wood, 3 ft. 10½ in. *h.* by 2 ft. 2 in. *w.*

No. 255. *Three Saints.*

St. Gregory, St. Hilary Martyr, and St. Augustine. Full length, half-life size.

In tempera and in oil. On canvas stretched on wood, 3 ft. 10½ in. by 2 ft. 2 in. *w.*

No. 257. *The Purification of the Virgin and the Presentation of Christ in the Temple.*

The Virgin is placing the Infant in the arms of St. Simeon, who is dressed in a rich gold brocaded dalmatic. An attendant brings the offering of doves. A gothic interior with a rich flooring of tiles. Eight small figures or portions of figures.

In tempera and in oil. On canvas stretched on wood, 3 ft. 1½ in. *h.* by 2 ft. 3 in. *w.*

No. 259. *Head of Christ on the Cross.*

With the letters I.N.R.I. A fragment of the centre compartment of the Liesborn altar-piece. Small life-size.

In tempora and in oil. On canvas stretched on wood, 11½ in. *h.* by 13 in. *w.*

No. 260. *Three Saints.*

St. John the Evangelist, St. Scholastica, and St. Benedict, Busts, small-life size, gold ground.

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* Passavant, *Kunstreise durch England und Belgien*, 8vo., Frankfurt, 1833; *Kunstblatt*, No. 90, 1843, No. 6, 1847; the latter number containing a comprehensive notice of the Westphalian school by Dr. E. Förster. See also *Verzeichniss der Gemaelde-Sammlung des Geheimen Regierungs-Rathes Krüger zu Minden*, 8vo. ph., Mindon, 1248.

No. **261.** *Three Saints.*

St. Cosmas and St. Damiadus, martyrs, and the Virgin Mary; the martyrs holding vessels of ointment. Busts, small-life size, gold ground.

Companion pieces; in tempera and in oil. On canvas stretched on wood 1 ft. 10 in. *h.* by 2 ft. 4 in. *w.*

Purchased by Government from Herr Krüger, of Minden, in 1854.

OF THE SCHOOL OF THE MEISTER VON LIESBORN.

No. **262.** *The Crucifixion of Christ.*

In the form of a predella or decoration of the base of the altar-piece. In the centre is Christ on the Cross; on either side are four Saints; on the left St. Scholastica, Mary Magdalen, St. Anne with the Virgin in her arms, who holds the Infant Christ; and the Virgin. On the right St. John the Evangelist, St. Andrew, St. Benedict, and St. Agnes with the Lamb. In the background is a representation of Jerusalem; here a little Westphalian town. Nine small figures.

In tempera and in oil. On canvas stretched on wood, 15 in. *h.* by 3 ft. 10½ in. *w.*

THE MEISTER VON WERDEN.

The Meister Von Werden (Master of Werden), or the painter of the following three pictures, found in the old Abbey of Werden, near Düsseldorf, is otherwise unknown.

No. **250.** *Four Saints.*

St. Jerome, St. Benedict, St. Giles, and St. Romuald (?) Entire figures, half life scale.

On wood, in oil, 4 ft. *h.* by 2 ft. 8½ in. *w.*

No. **251.** *Four Saints.*

St. Augustine, St. Ludger, St. Hubert, and St. Maurice. Entire figures, half life scale.

No. **253.** *The Mass of St. Hubert.*

Interior of a chapel: eleven small figures, half life scale, gold ground.

The Saint, in his canonicals, is represented bending before the altar; an angel from Heaven is descending with the stole, according to the legend.

On wood in oil, 4 ft. *h.* by 2 ft. 8½ in. *w.*

The above three pictures, which probably formed folding wings of an altar piece, were originally procured from the Abbey Church of Werden. A fourth panel belonging to the same series is on loan in the National Gallery of Scotland.

(?) *WESTPHALIAN SCHOOL.* XV. CENTURY.

No. **1049.** *The Crucifixion.*

The figure of Christ, attenuated and lifeless, hangs upon a cross of dark wood between the crucified thieves, whose bodies are violently contorted as in the agony of death. At the foot of the cross stand the Virgin Mary and St. John in attitudes of resigned grief. Mounted soldiers, with a crowd of other figures, are near. In the background are represented other incidents of the Passion. Beyond a mountainous landscape, with trees and buildings.

On wood, in oil, 3 ft. 5½ in. *h.* by 3 ft. 11¼ in. *w.*

Presented by Mr. E. Shipperdson, in 1847.

Of other GERMAN SCHOOLS. XV.-XVI. CENTURY.

No. **658.** *The Death of the Virgin.*

The Virgin, having received the last offices of the Church, is lying in a bed surrounded by the twelve Apostles attending on her; above is the Deity supported by angels about to receive her soul. A composition of many small figures in a chamber with a window looking out upon a square.

On wood, 15 in. *h.* by 13½ in. *w.* Engraved by L. Fleming in the *Gazette des Beaux Arts*, 1859.

Formerly in the collection of the King of Holland. Purchased at Paris from M. Edmond Beaucousin, in 1860.

This little masterpiece has hitherto been allowed to retain its always doubtful ascription to Martin Schongauer. Latterly it has been attributed by many to Hugo van der Goes. That it is the work of a painter of the Netherlands is indeed highly probable. But until decisive proof of its true origin can be adduced it may provisionally take its place here under the general title of German. An ancient copy of the composition, of about double the size different in colouring, and cold in tone is in the Sciarra Palace at Rome.

73 No. **722.** *Portrait of a Lady*; in a large white cap, on which a fly has settled.

She holds in her right hand a sprig of forget-me-not. Her maiden name of Hoferin is inscribed on the picture. Bust life size.

On deal, 1 ft. 8¾ in. *h.* by 1 ft. 3½ in. *w.*

Formerly attributed to Sigmund Holbein. It is at any rate the work of a painter of Upper Germany, and in point of date belongs to the last years of the XV. or the earliest of the XVI. century.

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

No. **1087.** *The Mocking of Christ.*

A crowded composition. The Saviour wears a grey mantle thrown back over the shoulders and revealing a figure undraped except round the loins. Behind Him stands an officer or attendant bearing a long white reed. In front kneels a turbaned figure in a derisive attitude. In the background is the vaulted porch of mediæval building, richly decorated with canopies and statues. Under the porch are represented other incidents of the Passion. The figures in the foreground are about one-third life size.

On panel, 3 ft. ½ in. *h.* by 1 ft. 4¼ in. *w.*

Bequeathed by Mrs. Joseph H. Green in 1880.

Painted on the lines of a Composition by **MARTIN SCHONGAUER.**

No. **1151.** *The Entombment.*

In the foreground St. John the Evangelist kneeling and the Virgin standing by the side of the Sepulchre watch the body of Our Lord as it is lowered into the tomb by Joseph of Arimathea and attendants standing on the other side. Landscape background.

On wood, 6½ in. *h.* by 4½ in. *w.*

Purchased at Milan in 1883.

GERMAN: XVI. CENTURY.

No. **195.** *Portrait of a Medical Professor.*

His left hand rests upon a skull. Half-length.

On wood, 3 ft. 2 in. *h.* by 2 ft. 5¼ in. *w.*

Purchased for the National Gallery, in 1845.

No. **1088.** *The Crucifixion.*

A picture in three compartments. In the centre Our Lord on the Cross, with the Virgin Mary and St. John standing on either side in attitudes of grief. Angels and seraphim hover on clouds above. In the background is a landscape, including the distant view of a town. On the side panels are two figures, probably the donor and his wife, each kneeling at a *prie-dieu.* On a hill at the back of the female figure is represented the Resurrection.

On panel. Central compartment, 2ft. 4¾ ins. *h.* by 1 ft. 7½ in. *w.*. Side compartments, each 2 ft. 4¾ in. *h.* by 8½ in. *w.*

Bequeathed by Mrs. Joseph Green in 1880.

GHIRLANDAIO (DOMENICO DEL),

Born in 1449 was the son of Tommaso de' Bigordi a broker of Florence. DOMENICO was apprenticed to a goldsmith* but after a time abandoned the pursuit for which he had been destined and studied painting under the direction, as is said, of Alesso Baldovinetti. However he may have learnt that art, he rose, amidst the great influences around him, to be one of its most eminent representatives. The *Renaissance* movement was then in full swing in Florence, and one of its signs was the gradual development of a healthy realism in art. Even in the preceding century portraiture had made its way into religious art, though at first timidly and in humble guise. Proud rulers, spiritual or temporal, appeared only as devout suppliants (often of pygmy size) before the divine and sainted personages whose grace or intercession they invoked. But as the scope of art widened, perhaps too as devotional awe declined, the donors and their families gradually assumed a part in the scene either as reverent spectators or as subordinate actors. This innovation,

* As were also his younger brothers, David and Benedetto. Hence the appellation "del Ghirlandaio" (in the Florentine dialect Grillandaio), which became common to the brothers after they adopted painting, and was perpetuated in their descendants. In Florence, in the 14th and 15th centuries, a goldsmith—*orafo,* or *orefice*—was often more familiarly termed *ghirlandaio,* as one of his chief occupations was the manufacture of those rich coronals (*ghirlande*) then in favour with the unmarried and newly wedded ladies of that city. Vasari, accepting the *quasi* patronymic form of the term in a sense too direct, supposed that Tommaso Bigordi was himself the goldsmith from whom the sons derived it. This error of the biographer has been exposed by the discovery of documents in the Florentine archives. (See Gaetano Milanesi, in *Miscellanea Fiorentina di erudizione e storia, pubblicata da Iodoco del Badia.* Anno I. No. 3, Marzo, 1886.)

to which Masaccio greatly helped to pave the way, was further developed by GHIRLANDAIO, who thus, at the instance of his patrons and of his own good will, filled out many of his great fresco compositions with portraits of eminent men and beautiful women of Florence, enframed his groups in the graceful domestic architecture of the time, and so, in subjects taken from sacred story, has left us an exalted picture of life as it presented itself to him in that day. As early as 1475 GHIRLANDAIO was called to Rome, whither his brother David accompanied him as assistant, to paint in the Sixtine Chapel. Of two subjects which he executed there, only one remains intact to bear witness by its noble conception and treatment to the early maturity of the master's powers. On this would seem to have followed the frescoes over the tomb of Francesco Tornabuoni's wife in the Minerva. A little later the painter was at Passignano, executing a *Cenacolo* in the monastery. In 1480 he laboured in the Ognissanti at Florence where still may be seen his fine *St. Jerome in his Study* and a noble *Last Supper*. In 1481 the *Majesty of S. Zanobio* and other mural paintings in the Palazzo Vecchio were produced. In 1485 were completed the fine frescoes of the Sassetti Chapel in Sta. Trinità, and the same year saw the commencement of the splendid series in the choir of Sta. Maria Novella, GHIRLANDAIO's master-work, finished in 1490. Here are represented many members of the Tornabuoni family as assisting in scenes from the histories of the Virgin and S. John the Baptist. During these years were painted, with the aid of Bastiano Mainardi, the frescoes of the chapel of Sta. Fina in the Collegiata at Sangimignano. This general list of the master's works in fresco alone is far from exhaustive, while in tempera he left many important altar-pieces and other pictures.* Of these may be mentioned the grand *Adoration of the Magi* in the Innocenti (1488); the *Madonna* in the Uffizi; a *Coronation* in the town hall of Narni; the *Visitation* in the Louvre once in Sta. Maria degli Angeli at Florence (1491); the charming *Presepio* in the Accademia; the round *Adoration of the Magi* in the Uffizi. In mosaic is the *Annunciation* over the north door of the Duomo. DOMENICO had many pupils, the chief of whom were his younger brothers David and Benedetto del Ghirlandaio, his brother-in-

* Domenico never adopted the method of oil painting, then coming into use in Italy, and practised in Florence by the Pollaiuoli, Verrocchio, and others.

law, Bastiano Mainardi,* Francesco Granacci, and Michael-Angelo Buonarroti. He was twice married, first to Costanza Nucci, who bore him Ridolfo, and died in 1485, and afterwards to Antonia, daughter of Ser Paolo di Paoli. He died of plague fever, January 11, 1494, in his 45th year, and was buried in Sta. Maria Novella.

→ No. **1230.** *Bust portrait of a Girl.*

Under life size, three-quarters face, turned to the right. The dress is a scarlet bodice laced in front, overlaid with a transparent gauze chemisette; green sleeves. The fair hair ripples down the sides of the face, and is altogether dressed as in the female portraits in the frescoes of Sta. Maria Novella. Dark background.

On wood, in tempera, 1 ft. 4 in *h.* by $10\frac{1}{4}$ in. *w.*

Purchased (out of the "Walker Bequest") in London in 1887.

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No. **1299.** *Portrait of a Youth.*

Bust length, life-size; nearly full face. Clad in a bluish-grey doublet with a narrow black collar. A dark green mantle is thrown over the left shoulder. His short bushy hair is partly concealed by a purple berretta. Background of blue sky.

On panel 1 ft. 10 in. *h.* by 1 ft. $2\frac{1}{2}$ in. *w.*

Purchased at Florence from Sigr. Stefano Bardini in 1889.

GHIRLANDAIO (RIDOLFO DEL).

RIDOLFO the son of Domenico del Ghirlandaio and his first wife Costanza Nucci. was born February 14, 1483. On the death of his father in 1494, he was taken in charge and tutelage by his uncle David and his artistic studies were aided by Fra Bartolommeo, F. Granacci, and others. He had great examples before him in his elder contemporaries in Florence and their influence is traceable in his earlier works. Piero di Cosimo, Fra Bartolommeo, Leonardo da Vinci, all left their mark upon him. The warm intimacy too which sprang up between him and Raphael, who was less than two months his junior, could not fail

* Bastiano Mainardi, who was a native of Sangimignano, married Alessandra, sister of the brothers Ghirlandai

to give an impulse to his aspirations. The great privilege he enjoyed in common with the other young artists of his day in being able to study the two renowned cartoons of Leonardo da Vinci and Michelangelo, which were publicly exhibited in 1503, tended to enlarge his ideas of form and style. It was, perhaps, partly the skill which RIDOLFO rapidly acquired in the process of oil painting, or still more personal regard, that prompted Raphael, when his own position at Rome was assured, to invite his friend thither. This temptation RIDOLFO resisted either from a prudent diffidence, or from love of his native Florence; for there, at any rate, he had already attained reputation, and was surrounded by warm friends; and there he remained till his death, gradually advancing in his art and in social esteem, and patronized by the powerful Medici, one of whom had, meanwhile, ascended the Papal throne. It would hardly be useful here to give a list of RIDOLFO's productions. He is seen at his best in two pictures now in the Uffizi, viz., *S. Zanobio restoring a boy to life* and the *Burial* of the Saint himself. They were painted as wings to an altar picture by Mariotto Albertinelli, which was completed in 1510 for the company of S. Zanobio, and is now in the Accademia at Florence. These two pictures, in their compressed composition, their forcible colouring, and the earnestness and character of the heads which they contain, exhibit RIDOLFO as a sincere student of the higher principles of his art. He had many pupils, his favourite among them being Michele Tosini (b. 1503, d. 1577), commonly called Michele di Ridolfo, who aided his master in many of his works.* RIDOLFO kept a regular *bottega;* and many pictures issuing from it were sold into France, Germany, Spain, and England. He was an admirable portrait painter. He lived to be 78 years old, and the father, by two marriages, of a numerous family. He was buried (1561) in Sta. Maria Novella, where his forefathers lay.

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* Vasari (*Opere*, etc., ed. Milanesi VI., pp. 543–4) gives a long list of works which master and scholar executed together. Michele had been originally a pupil of Lorenzo di Credi. Other pupils of Ridolfo Ghirlandaio were Domenico Puligo, Baccio Getti (not *Gotti*, as Vasari prints the name), and Toto del Nunziata. The last came to England with the sculptor Torrigiani, and was reputed one of the best of the Italian painters employed here at that time.

No. 1143. *The Procession to Calvary.*

The group passes towards the left. In the centre is seen Christ, in a long red garment, bearing His cross, and dragged onwards by a guard. St. Veronica, kneeling, receives from Him the sacred handkerchief. Behind her are the Holy Virgin, St. John the Evangelist, Mary Magdalene, and others. A mounted centurion in armour directs the march, which is headed by the executioner and soldiers. The distance is a mountainous landscape.*

In oil. Originally painted on panel, but now transferred to canvas. 5 ft. 5½ in. *h.* by 5 ft. 5 in. *w.*

This picture was painted for the Antinori family, and was placed in the church of S. Gallo. That church having been destroyed, as a precautionary measure, when Florence was besieged in 1529, the picture was apparently removed to the church of Santo Spirito, and thence, later, to the Palazzo Antinori. Over the altar of the family in Santo Spirito now hangs a similar subject, somewhat differently treated, by Ridolfo and Michele.

Purchased from the Antinori heirs in 1883.

GIOLFINO (Niccolò),

Born about 1465, a Veronese painter, of whom little is known, was the friend of Mantegna and probably a scholar of Liberale da Verona, to whose altar-piece in the cathedral there he added wings. Da Persico, in his Description of Verona, notices paintings in fresco and in oil by Giolfino, executed in the churches of Verona in and between the years 1486 and 1518.† He was the master of Paolo Farinati, a celebrated fresco painter, also of Verona. He lived in his own house at Verona, near the Porta de' Borsari; the façade was painted with frescoes, the upper part by Mantegna, the lower part by Giolfino himself: those of Mantegna were still preserved in 1820; Giolfino's had perished.‡

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* According to Vasari, Ridolfo introduced into this picture, portraits of his father and some of his "garzoni," as well as of his own friends, Zanobi Poggini, lo Scheggia and Toto del Nunziata.

† *Descrizione di Verona e della sua Provincia.* Verona, 8vo. 1820-21, pp. 23-211, part I.

‡ Da Persico, p. 68: see also Dal Pozzo *Vite dei Pittori &c., Veronesi.* Verona, 1718.

No. **749.** *Portraits of the Giusti Family of Verona.*

On one side are the males, on the other the females. Nearly half length, life-sized figures. These pictures (now two, but formerly one) were originally the lower portion or predella of an altar-piece, in five compartments—hence the upward direction of some of the faces.

On canvas 1 ft. 9¾ in. *h.* by 5 ft. 1⅝ in. *w.*

Purchased in 1864 from the Counts Monga, in Verona.

GIORGIONE. (*See* BARBARELLI.)

GIOTTO.

GIOTTO ("Magister Joctus"), who bore the patronymic of DI BONDONE, after his father, was born at Colle near Vespignano, some miles to the north-east of Florence, apparently in 1266. He would thus have been about one year younger than Dante.* Putting aside some doubtful stories as to his earlier years, we may at least give credence to the tradition that he studied his art under Cimabue. When and where he first practised it independently is not clear; Vasari says, in the Badia at Florence. The earliest examples of his work extant are the mural paintings forming the lower range in the Upper Church of S. Francis at Assisi. They represent legends of the saint, in 28 subjects. These must date from the last decade of the 13th century. In the Lower Church GIOTTO covered the spandrils of the vault with four allegorical compositions representing Poverty, Chastity and Obedience, and the "Glory" of S. Francis. These frescoes reveal a greater maturity in art than is apparent in those of the Upper Church; hence they are believed to belong to a later period by some years. Before the century was out Giotto was called to Rome by Cardinal Stefaneschi, nephew of Pope Boniface VIII., and at his instance painted the apse of the (old)

* Vasari gives 1276 as the date of Giotto's birth. But Antonio Pucci in his *Centiloquio* discovered some years ago, and published in the *Delizie degli Eruditi Toscani*, says that Giotto died in 1336, aged 70; a statement which some facts in the painter's life tend to corroborate.
See the notes and the *Commentario* to the Life of Giotto in Milanesi's *Opere di Giorgio Vasari.* Tomo I. pp. 370, 371, and 413.

church of S. Peter, together with an altar-piece for the same; and designed, perhaps executed, the famous mosaic *Navicella*, which, totally renovated, may now be seen in the vestibule of the present church. Portions of the altar-piece are now in the Stanza Capitolare of the Vatican. A fragment of fresco is in S. John Lateran. In 1303, the isolated chapel of the Annunziata dell' Arena at Padua, founded by the wealthy citizen Enrico Scrovegni, having been completed, GIOTTO was called thither to decorate its walls with a series of frescoes which have become famous in the history of art. It would be impossible here to offer a description of this great achievement, in which, with profound feeling and high dramatic power, are set forth all the chief incidents of authentic and legendary Gospel history. Thirty-eight subjects, disposed in three rows, cover the sides of the chapel and the front of the chancel wall; while the west end is filled by one vast representation of the Last Judgment. The dado of the right and left walls respectively is studded with symbolical figures in monochrome of Seven Virtues and Seven Vices. It was during the execution of these works that the exiled Dante visited Padua (1306), when he is said to have been hospitably lodged by his friend the great painter, whose fame is celebrated in the "Divina Commedia" (Purg. XI. 94). Other works at Padua have either partially or entirely disappeared. After this period a long gap occurs in the record of GIOTTO's career. It seems not unlikely that the frescoes in the Lower Church at Assisi, and those of the Bardi and Peruzzi chapels in S. Croce at Florence, were produced in that interval. The altar-piece in tempera in the Baroncelli chapel may belong to the same period. Vasari tells us that GIOTTO worked also at Milan, Verona, Ravenna, Rimini, and Arezzo. In 1330–33 he was at Naples, in the service of King Robert. But little remains in that city that could plausibly be ascribed to his pencil. At Florence in 1334 he was nominated master of the works of the cathedral, the fortifications, and other architectural undertakings of the city. He designed the celebrated Campanile to the minutest details, but did not live to see it finished. After his death the work was continued under the direction of Andrea Pisano, and was completed by Francesco Talenti, *capo maestro* del Duomo. GIOTTO died 8th January 1336, and was interred in the cathedral (S. Maria del Fiore).

The influence of GIOTTO was profoundly felt over the greater part of Italy. His example caused a revolution in art, the effects of which are traceable into the 15th century. He was the friend, not only of Dante, but also of Petrarch; and the impression produced by his personal character upon his contemporaries is evinced in the pages of Boccaccio and Sassetti.

SCHOOL OF GIOTTO.

No. 276. *Two Apostles.*

One with the hands clasped; half figures, under life size; a fragment.

Engraved by Thomas Patch in 1772. Painted in *secco*, on plaster; 19½ in. square.

This is a fragment from one of the wall-paintings formerly in the chapel of San Giovanni Battista, in the church of Santa Maria del Carmine, at Florence. The subject of the composition to which these figures belong was the burial of St. John the Baptist. This and two portions from other paintings of the series, now in the institution at Liverpool, were saved from the fire which destroyed this chapel in 1771, and became the property of Mr. Thomas Patch, the engraver. They were brought to England by Mr. Townley. This fragment was subsequently in the collection of the Right Hon. C. Greville, from whom it passed into the possession of Mr. Rogers, and at the sale of his pictures in 1856 was purchased for the National Gallery. Some other fragments are preserved in the Cappella dell' Ammannati, in the Campo Santo at Pisa, and one is in the town gallery at Pavia.

No. 568. *The Coronation of the Virgin.*

The Virgin is inclining her head to receive the crown from the hands of Christ; four angels are kneeling below, in front of the throne, two of them hold golden vessels in their hands. The principal figures are small life-size.

In tempera, on wood, 5 ft. 11 in. *h.* by 3 ft. 1 in. *w.*

Painted about 1330. Formerly in the Convent of the Minori Osservanti of San Miniato, near Florence. Purchased at Florence from the Lombardi-Baldi collection in 1857.

GIOVENONE (GIROLAMO).

GIROLAMO GIOVENONE, who belonged to a family of Vercelli in Piedmont, appears to have been born in the fourth quarter of the 15th century. Of his life no records have been found. A

Madonna and Child enthroned, with donors and their patron Saints, now in the Turin Gallery, bears the signature HIERONIMI IVVENONIS OPIFICIS. 1514. It is a tempera of clear, rich and harmonious colouring, careful even to neatness in execution, with flesh-tints as delicate as those of a miniature on ivory. The *Bambino*, standing on his mother's knee and caressing her, is a charmingly conceived figure. Another picture in the same collection, resembling the former in subject, but freer in the handling, and probably of later date, is also very refined in character. In both may be traced distant reminiscences of Ambrogio Borgognone and Leonardo da Vinci. GIROLAMO had a brother and a son, both named Giuseppe; painters of little merit.

No. **1295.** *Madonna and Child with Saints.*

In a vestibule the Virgin sits on a canopied throne bearing the Infant Christ on her right arm and supporting with her left hand the end of a white napkin on which the Child sits. On the right of the throne stands St. Francis, on the left St. Nicholas. In front of each Saint kneels one of the two donors.

On panel, with an arched top, 6 ft. 9 in. *h.* by 4 ft. 3 in. *w.*

Purchased at Venice from Sigr. Antonio Carrer in 1889.

GIROLAMO DAI LIBRI

Was born at Verona, in 1474. His only known surname of DAI LIBRI he inherited from the occupation of his father, who was an illuminator of manuscripts, and known as Francesco dai Libri. GIROLAMO was one of the most distinguished masters of his time at Verona, not only as an illuminator or miniature painter, but for his altar-pieces also; in style and in colouring he adhered to the traditions of his native school, being little influenced by the freer execution of his immediate Venetian contemporaries. A charming fancy pervades his works, in which he loved to introduce birds and other animals. Several of GIROLAMO's principal works are still preserved in the churches and in the Gallery of Verona: a miniature of the *Adoration of the Shepherds*, by him, is in the Sambonifacio gallery there; and there are some pictures of saints in the church of SS. Nazaro and Celso. In San Giorgio

Maggiore is the *Madonna enthroned*, with saints, and some angels playing musical instruments below, which is considered the painter's masterpiece; it is signed "MDXXVI MEN. MAR. xxviiii. HIERONYMUS A LIBRIS PINXIT." GIROLAMO's friendship with Francesco Morone is on record; both painted together on the organ doors of Sta. Maria in Organo. He was the instructor of Giulio Clovio in miniature painting. He left a son Francesco dai Libri the younger, who was also a distinguished illuminator. GIROLAMO died in 1556.

No. **748.** *The Madonna, Infant Christ, and St. Anne.*

St. Anne is seated in a garden under a lemon tree holding the Virgin in her lap; the Virgin holds in her arms the naked Child who is standing, supported on her left hand by his mother; at her feet is the slain dragon. On each side is seen a trellis of roses; below are three angels playing musical instruments. In the middle ground are some trees and a river, beyond which is a town with a rocky landscape in the distance. On a cartellino, of which the inscription is partly defaced, is the signature—HIERONYMUS A LIBRIS. F.

On canvas, 5 ft. 2 in. *h.* by 3 ft. 1 in. *w.*

Formerly in the church of Santa Maria della Scala, in Verona. Purchased there in 1864, from the Counts Monga. The picture is noticed by Vasari.

GIROLAMO DA SANTACROCE,

A relation perhaps, and apparently a younger associate, of Francesco Rizo of Santacroce, which is a village in the valley of the Brembo not far from Bergamo, was a painter who followed for the most part in the track of the school of Giovanni Bellini, but who, having little originality, was open to influences from all sides. Dates on his pictures range from 1520 to 1549. Works by him are in Bergamo, Venice, Burano, Capo d'Istria, and elsewhere; many small productions in North Italian galleries. They are often pleasing, if little more can be said in their favour.

No. **632.** *A Saint, reading.*

Full length, small life size.

No. **633.** *A Saint.*

Holding a white standard with a red cross in one hand, and in the other a Monastery or Fortress. Full length, small life size.

On wood, each picture, 3 ft. 11 in. *h.* by 1 ft. 7 in. *w.*

Formerly the doors of an altar-piece. Purchased from M. Edmond Beaucousin, at Paris, 1860.

GIROLAMO DA TREVISO.

The son and pupil of Piermaria Pennacchi, was born at Treviso in 1497. He painted chiefly in Bologna, Venice and Genoa; was an imitator of Raphael, and a good portrait painter. He left Genoa on account of the too powerful rivalry of Perino del Vaga, and finally came to England, where he entered the service of Henry VIII., as architect and engineer. There are a few works by GIROLAMO still preserved at Bologna, but his pictures are very scarce. The picture of the *Adoration of the Kings*, No. 167 in this gallery (*see* under "Peruzzi"), may probably be the copy made by GIROLAMO from a drawing by Baldassare Peruzzi, presented to the gallery by Lord Vernon, and numbered 218. GIROLAMO was killed by a cannon ball in 1544, near Boulogne, while acting as an engineer in the service of Henry VIII., when in his 47th year only.

No. **623.** *The Madonna and Child enthroned.*

Under a canopy, with Saints Joseph, James, and Paul; the last is presenting the donor, the patron of the Boccaferri chapel, to the infant Christ; behind the throne are some angels playing musical instruments. The view of a town in the back-ground.

On wood, 7 ft. 5½ in. *h.* by 4 ft. 10 in. *w.* Engraved on wood by Gmo. Gandini.

Signed *Ieronimus Trevisius P.*, and mentioned by Vasari as the best of the painter's works—"*la migliore delle cose sue,*" (vol. iv. p. 52, ed. Le Monnier). It was formerly the altar-piece of the Boccaferri chapel in San Domenico in Bologna, from which it was sold and removed to Imola between 1706 and 1733.† It passed subsequently into the Solly collection. Purchased at Cheltenham, at the sale of the Northwick pictures, in 1859.

IERONIMVS·TREVISIVS·P·

GOSSART (JAN) OF MABUSE.

JAN GOSSART was born about 1470 at Maubeuge, or Mabuse, in Hainault; hence his more usual appellation of JEAN DE MABUSE, or, simply, MABUSE. His own form of signature was generally JOHANNES MALBODIUS. In the earlier part of his career he adhered to the style of art then prevalent in Flanders. The finest example of his pencil at this period is the *Adoration of the Kings* at Castle Howard, a picture which, if it is not informed with the depth of feeling of Memlinc, or the religious sentiment of Gheraert David, yet rivals the work of either in conscientious and elaborate finish, in daylight freshness, and in warm and brilliant colouring. It is remarkable, too, for the discrimination of character shown in the heads. To the same period must be ascribed the small *Enthroned Madonna* at Palermo, and the *Madonna by the Fountain* in the Ambrosiana at Milan. MABUSE removed to Antwerp in 1503; but five years later he went to Italy in the train of Philip, the Bastard of Burgundy, and there endeavoured to commingle with his native style those forms of Italian art which captivated him most. The result was not altogether happy. From that time his works, though always executed with the greatest care, lose any deeper interest; and like those of every northern painter of that century who tried to Italianize, exhibit the futility of attempting to change what race, habit of thought and early association have engrained in the nature. Nevertheless, MABUSE continued to produce works of striking merit in their way, as, for example, the remarkable altar-piece in the cathedral of Prague, wherein, in a palatial interior of *renaissance* architecture, St. Luke is seen drawing the portraits of the Virgin and the Infant Saviour.* Other works of his are at Vienna, Berlin, Munich, Antwerp, and elsewhere. He was one of the illuminators of the famous Grimani Breviary, preserved in the Library of St. Mark at Venice. His portraits are good, though not equal to the best of his time. Besides the two in this gallery may be noted the group of the children of Christian II., King of Denmark, at Hampton Court, and the likeness of Cardinal Carondelet, in the Louvre. After his return from Italy, JEAN DE MABUSE was much

* The attribution of this work to Mabuse is, however, disputed.

employed throughout the Low Countries. Finally he returned to Antwerp, where he died in 1541.

No. **656.** *Portrait of a Man dressed in black with fur over his shoulders.*

He has a rosary in his hand, and appears to be standing in a church. Architectural background. Half-length, under life size.

On wood, 2 ft. 8 in. *h.* by 1 ft. 7 in. *w.*

Purchased at Paris, from M. Edmond Beaucousin, in 1860.

No. **946.** *A Man's Portrait.*

Small half length, holding his gloves in his left hand, his right resting on the table. He has on a gown furred with sable, and a flat cap. On the back of this picture is the brand of Charles I., a crown with C.R.

On oak, 9¼ in. *h.* by 6½ in. *w.*

The Wynn Ellis Bequest. 1876.

GOYEN (JAN JOSEFSZ VAN).

Dutch landscape-painter, was born at Leyden April 13, 1596. Before he entered his twentieth year he had had at least three instructors in succession—Coenraed Schilperoorts and Isaack van Swanenburgh at Leyden, and Willem Gerritz at Hoorn; though from these he acquired probably little more than the essential rudiments of his art. After a visit to France in 1615 he completed his years of pupilage under Esaias van de Velde at Haarlem. If his stay with this master was of short duration, its effect on VAN GOYEN was not transient. Returning to Leyden, he married in 1618 Annetje van Raelst, and began his professional career. Small works of this period show his remarkable proficiency, and at the same time his dependence on his latest master, whose style they closely resemble. VAN GOYEN remained at Leyden about thirteen years, gradually gaining confidence in himself, and developing that form of art by which he is best known. In 1631 he removed to the Hague, where he resided until his death in April 1656. Jan Steen, a Leydener also, became his pupil and son-in-law. The subjects chosen by VAN GOYEN were those common to many Dutch landscape-painters; but his mode of treating them after he had liberated himself from the ways of

'Es. Van de Velde was thoroughly his own. This evolution was manifested chiefly in the gradual subordination of colour to tone, a refinement which, if it leaves this painter open to the charge of mannerism, yet invests his works with a special charm. Whether in more or less placid marine scenes, where tall craft float lazily on the water, or in quiet river-side perspectives, or in quaint village views, or in large sketches of flat country, or in undulations of the grey dunes, no heavy dark, no bright colour disturbs the dreamy monotone. The light foliage and the herbage partake more or less of brown or grey. The trees have great elegance of outline; the perspective, linear and aërial, is perfect; the figures are well placed. Writers on Dutch painting distinguish three periods in VAN GOYEN's art; a division which, however useful for the purpose of study, must not be too implicitly accepted. His works are frequent in the public galleries and private collections north of the Alps.

No. **137.** *Landscape with Figures.*

A cottage on a heath, with a few small figures dispersed about. A cloudy sky.

On wood, 1 ft. 4 in. *h.* by 2 ft. *w.*

Bequeathed by Lieut.-Col. Ollney in 1837.

No. **151.** *A River Scene.*

In the centre of the composition, the spire-crowned tower of a village church rises above the roofs of rustic houses lying on the bank of a river. On the left a ferry filled with peasants and a waggon is pushing off from the wooded shore. On the right, boats and boatmen, with a sailing barge in mid-distance. The immediate foreground is occupied by cattle.

On panel, 2 ft. 1½ in. *h.* by 3 ft. 1 in. *w.*

Bequeathed by Mrs. Hodges in 1852.

No. **1327.** *A Winter Scene.*

A frozen river, on which a large number of persons are skating. In the centre of the foreground are rustic sledges filled with peasants, who gossip with their friends while their horses rest. On the right is a raised quay or rampart surmounted by a building. Below, fishing vessels and boats lie alongside of a

jetty. On the left a party of men are playing a game resembling golf on the ice. In the distance a ruined castle and windmills. Above, a covey of wild ducks fly across a wintry sky.

Signed, V. Goyen, 1642.

On canvas, 3 ft. 9 in. *h* by 4 ft. 10 in. *w*.

Purchased in London from Messrs. P. & D. Colnaghi, from the interest of the "Lewis Fund" in 1891.

GOZZOLI (Benozzo)

Was born at Florence in 1420; he was the son of Lese di Sandro, and the scholar of Fra Angelico da Fiesole, whom he assisted in some works in the Cathedral of Orvieto. His style, for some time, nearly resembled that of his master; but in his later works, as in the Campo Santo at Pisa, his own natural talent displayed itself, which was as decidedly *objective* as Fra Angelico's was *subjective*. His known works extend over a period of thirty-eight years from 1447 to 1485. He painted much in Umbria for some years, and then returned to Florence where, in 1459, he executed the charming frescoes that cover the walls of the chapel of the old Medici (afterwards Riccardi) Palace. His last are his greatest works,—the extensive series of frescoes in the Campo Santo, commenced in 1469, representing twenty-four scenes from the Old Testament, from the time of Noah to the visit of the Queen of Sheba to Solomon. These frescoes he contracted to paint, three a year, for the moderate remuneration of 66 lire or about ten ducats each; a sum, however, then worth perhaps about £100 of our present money. Benozzo displays the most varied resources in these works, in the rich landscape backgrounds, in the architectural accessories, and in the introduction of all kinds of birds and animals, especially dogs. The *Drunkenness of Noah*, the *Marriage of Rebecca*, and *Moses in the Wilderness*, are perhaps the best of all the Campo Santo frescoes.* The works of Masaccio in the Brancacci Chapel seem to have been his models in the style of his figures, which are often graceful and natural, though inferior in dignity to the earlier works of the Brancacci Chapel. Benozzo evidently delighted in the beauty of the

* See the engravings in Carlo Lasinio's *Pitture a fresco del Campo Santo di Pisa*, large oblong folio. Florence, 1812.

material world; his landscapes are more varied and circumstantial than any previous representations of their class, and his scenes are filled with charming and natural incidents. The painter gave so much satisfaction to the authorities during the progress of these frescoes, that they presented him in 1478 with a tomb, that his body might repose amidst the glorious achievements of his life; and the commemorative inscription led to the error that BENOZZO died in that year:—*Hic tumulus est Benotii Florentini, qui proxime has pinxit historias. Hunc sibi Pisanorum donavit humanitas.* MCCCCLXXVIII. The tomb was a personal gift to the painter in that year.* The true date of the painter's death, at Pisa, is 1498.

No. 283. *The Virgin and Child, enthroned.*

Behind and above the throne are five angels with extended wings. On the right of the Virgin are St. John the Baptist, and St. Zenobius dressed in an embroidered cope; on the left St. Peter and St. Dominic; in front St. Jerome and St. Francis kneeling; all the saints have their names inscribed. Two small birds, goldfinches, are represented on the step of the throne. Composition of thirteen figures, small life size.†

In tempera, on wood, 5 ft. 2½ in. *h.* by 5 ft. 7¼ in. *w.*

The original contract for this picture, dated 23rd Oct. 1461, is still preserved; it was published in Florence in 1855.‡ The figure of the Virgin is in this contract specially directed to be made similar in mode, form, and ornaments to the Virgin Enthroned, in the picture over the high altar of San Marco Florence by Fra Giovanni da Fiesole, and now in the Academy there. It is also directed, "that the said Benozzo shall at his own cost prepare with *gesso*, and diligently gild the said panel throughout, both as regards figures and ornaments; and that no other painters shall be allowed to take part in the execution of the said picture, neither in the Predella § nor in any portion of the same." Then follows the description of the picture.

The painter engages to complete the work within a year from the date of the contract.

This picture was originally the altar-piece of the Compagnia di San Marco, Florence. It is mentioned by Vasari, 1550; and is noticed by

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* Vasari, *Opere, &c.*, Ed. Milanesi, Florence, 1878-1887, Vol. III., p. 53; Rumohr, *Italienische Forschungen;* Gaye, *Carteggio Inedito d' Artisti.*

† On the hem of the Virgin's mantle is written, "AVE REGINA CELORUM, MATER ANGELORUM. SANCTA ES QUA MUNDO LUX EST ORTA."

‡ *Alcuni documenti artistici non mai stampati, &c.* Florence, Le Monnier, 1855, p. 12.

§ This portion of the altar-piece, afterwards more particularly described in the contract, has disappeared.

Richa in 1757, as being in the refectory of the Spedale del Melani or de' Pellegrini, in Florence. It became eventually the property of the Rinuccini family, and was purchased in Florence for the National Gallery, from the agent of the heirs of the Rinuccini estate, in 1855.

No. 591. *The Rape of Helen.*

A rocky landscape with an inlet of the sea; on the spectator's right is a small temple in which is seen a gilt statue of one of the Greek deities. From this temple, Helen the beautiful wife of Menelaus, king of Lacedæmon, and the ladies of her court, are being carried off to a ship, by the Trojan Paris and his companions.

The panel on which this painting is executed may not improbably have formed the cover or end of some box or *cassettone*, such as were used for wedding gifts. Composition of many small figures in the costume of the fifteenth century.

In tempera, on an octagonal panel, 1 ft. 7½ in. *h.* by 2 ft. *w.*

Formerly in the possession of the Marchese Albergotti, of Arezzo. Purchased at Florence, in 1857, from the Lombardi-Baldi collection, in the catalogue of which it was called "The Rape of the Venetian Brides."

GRANDI (Ercole di Giulio Cesare).

Little is known of the life of this painter beyond the facts that it was partly spent in the service of the ducal house of Este at Ferrara, and that it ended in 1531. Much difficulty in identifying his works has arisen through an error on the part of Vasari, who, unaware that two painters of the Grandi family had borne the name of Ercole, classed the works of both under one head.* There can now be no doubt that the painter stated by Vasari to have been a pupil of Lorenzo Costa, was in reality Ercole the younger, son of a Giulio Cesare de' Grandi. At the same time it must be confessed that if certain pictures confidently assigned to this master by some modern writers be all truly by him, his style must have varied in a manner quite without example in the history of art. Amongst those pictures which may with safety be ascribed to Ercole di Giulio are (1) the small and charming *St. George slaying the Dragon,* in the Corsini Palace at Rome, bearing a monogram composed of the letters E. G.; (2) a series of eight temperas on canvas formerly in the Costabili collection at

* See the notice under Ercole Roberti.

Ferrara, the two best of which, *The Departure of Moses from the Land of Egypt*, and *The Israelites gathering Manna*, now in the collection of the late Sir Henry Layard. All these works are characterized by a peculiar refinement, and by great grace in the female figures. The scholar or associate of Costa is revealed in the altar-piece described below (No. 1119), a picture which, while at Ferrara, was attributed to Costa himself, although it differs from that painter's productions in some essential particulars.* The figure of St. John the Baptist is no doubt one which Costa might have produced, and the small coloured compositions which serve to adorn the Virgin's throne and the arch behind it might equally be his. But Costa would have been unable to design a figure so finely drawn and so firmly balanced as that of the Infant Saviour who stands erect on his mother's knee; nor could the almost classical reliefs in monochrome on the throne well have emanated from that painter.

No. 73. *The Conversion of Saint Paul.*

Confused groups of men and horses, with the Saviour in the clouds, and a view of Jerusalem in the back-ground.

Engraved in Jones's *National Gallery*. On wood, 1 ft. 11 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the Aldobrandini Collection at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 1119. *The Madonna and Child with Saints.*

The Virgin enthroned. On her right knee stands the Infant Saviour looking towards the spectator, and raising his hand in benediction. The octagonal base of the throne is adorned with a device in *grisaille* on a gold mosaic ground of Adam and Eve by the Tree of Knowledge. Below this are subjects from scripture, alternately in colour and *grisaille*. Behind and rising above the throne, is a richly-decorated semicircular archway on the face of which, on each side, is a composition in colour. To the left of the throne below St. John the Baptist, with his reed cross, looks up piously to the Infant Christ and seems to present the Book of the Prophets. On the opposite side stands firmly the youthful St. William, with his long hair uncovered, but otherwise clad in

* The attribution of this work to Ercole di Giulio has been arrived at by a process of elimination not unusual in critical research. The opinion expressed by an eminent Italian writer on art has been unhesitatingly accepted in this case as offering the only plausible solution of a problem which presented many difficulties. See Giovanni Morelli, *Italian pictures in German galleries*, English edition.

armour, resting his left hand on the hilt of his drawn sword. The pavement on which these two figures stand is composed of squares of marble, white and brown.

On wood, 8 ft. 1 in. *h.* by 4 ft. 5½ in. *w.*

This picture appears to have been originally in the church of the Concezione at Ferrara, whence it was removed to the convent of S. Cristoforo degli Esposti (the Foundling Hospital), out of which it was purchased by the Strozzi family. Purchased in 1892 from the Marchese Strozzi, of Ferrara.

GREUZE (JEAN BAPTISTE)

Was born at Tournus, near Mâcon, in Burgundy, 21st August 1725. He was at first the pupil of Grandon or Gromdon, at Lyons; he studied afterwards in the Academy at Paris, and at Rome. He was elected an *agréé* or associate of the French Academy of Painting in 1755; but as he was placed in the class of *genre* painters when he was elected a member in 1769 he considered it a degradation, and retired altogether from the Academy. He died in Paris, in very poor circumstances, March 21, 1805.

GREUZE was a portrait and *genre* painter; he executed only one historical picture—*Severus reprimanding his son Caracalla,* which is now in the Louvre. His favourite subjects were illustrations of the affections or domestic duties, the observance or violation of them. He is unique in the French school, and is sometimes termed the Lachausée of Painting, and sometimes, but very inappropriately, the French Hogarth. Among his most celebrated pieces are—The *Village Bride* (*L'Accordée de Village*); The *Broken Pitcher* (*La Cruche Cassée*); The *Little Girl with the Dog* (*La Petite Fille au Chien*), and others: the two former are in the Louvre, and the last is considered by some the painter's best picture: there is a print of it by Ch. Porporati. GREUZE etched a few plates.*

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3 No. **206.** *The Head of a Girl.*

On wood, 1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*

Bequeathed to the National Gallery, in 1846, by Mr. Richard Simmons.

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* Gault de Saint-Germain, *Les trois Siècles de la Peinture en France,* 1808; Villot, *Notice des Tableaux exposés dans les Galeries du Louvre,* 1861; Baudicour. *Le Peintre-Graveur Français continué,* 1859.

No. **1019.** *Head of a Girl looking up.*

A blue ribbon round her hair; she is dressed in white.

On canvas, 18 in. *h.* by 15 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1020.** *Girl with an Apple,* which she holds in her left hand resting on a red cushion.

Dress white and blue, hair blond.

On canvas, 16 in. *h.* by 12½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1154.** *A Young Girl carrying a Lamb.*

An unfinished study. Life size: bust length: three-quarter face turned to the left. Her chestnut-coloured hair is bound round the head by a fillet. She wears a white dress which is falling from her shoulders, and she bears the lamb in her arms.

On canvas, 1 ft. 9 in. *h.* by 1 ft. 5 in. *w.*

Presented in 1883 by Mme. Helmholtz, in conformity with the wish of the late Mme. Mohl.

GUARDI (Francesco),

Born in Venice in 1712, was the scholar and imitator of Canale, but remained far behind him in the accuracy of his architectural details, and was careless and sketchy in the execution of his figures; his works are, however, rich and forcible in their colouring. They are occasionally on a tolerably large scale, though more frequently of very small cabinet size; the number of the latter description scattered over Europe in public and private collections almost baffles calculation. Guardi died at Venice in 1793.

No. **210.** *View of the Church, Campanile, and Piazza, of San Marco, at Venice.*

The building of the church was commenced in the tenth and finished in the eleventh century; the campanile, which was commenced in the ninth, was not completed until the fourteenth century.

On canvas, 2 ft. 4 in. *h.* by 3 ft. 11½ in. *w.*

Bequeathed to the National Gallery, in 1846, by Mr. Richard Simmons.

No. **1054.** *View in Venice.*

On canvas, 1 ft. 2¼ in. *h.* by 1 ft. 9 in. *w.*
Bequeathed by the late Mr. John Henderson in 1879.

GUERCINO. (*See* BARBIERI.)

GUIDO. (*See* RENI.)

HACKAERT (JAN)

Was born at Amsterdam in 1629 and died there about 1696. He travelled much in Switzerland, Germany and Italy between 1653 and 1658. The figures of his pictures are said to have been inserted by Philips Wouwerman, Adrian Vandevelde, Jan Lingelbach and Nicholas Berchem. The subject described below affords a good notion of HACKAERT's tendency, and his method of treating landscape.

No. **829.** *A Stag-hunt.*

Flooded ground within the skirts of a forest, seen by an evening light; a stag is being chased through by hounds followed by two gentlemen and a lady on horseback. On the right a man is running forward sounding his hunting horn. The figures are attributed to Nicholas Berchem.

On canvas, 3 ft. 3 in. *h.* by 3 ft. 11½ in. *w.*
Formerly in the possession of Earl Granville. Purchased with the Peel collection in 1871.

HALS (DIRK).

DIRK HALS would seem to have been born several years later than his brother Frans (see the succeeding memoir), and at Haarlem. He doubtless acquired a knowledge of painting under the tuition of his elder brother, whose method of handling the brush he adopted in works of small dimensions. He was the leader in that class of subject treated by Palamedes, A. le Duc (or Duck), and Pieter Codde; though DIRK HALS confined himself chiefly to the representation of convivial parties, where cavaliers and ladies are seen enjoying themselves without much reserve at table, in the dance, or with music.

His light pencil, his brilliant colour, laid on thinly over a greyish ground, and sharply accentuated, suited the themes and the small scale of his pictures. These date from 1620 to 1653; but there is no doubt that some may be referred to still earlier years. His works are now more numerous in German collections than elsewhere; in Holland they are rare. Many of them have been erroneously assigned to Palamedes or le Duc; but the resemblance in the productions of all those painters lies rather in the subjects they in common affected than in the mode of treatment. Dirk and his elder brother were elected honorary members of the Society of Rhetoricians (Rhetorykerkamer) at Haarlem in 1617, and both belonged to the Burgher Guard. Dirk Hals died in the middle of May 1656.

No. **1074.** *A merry party of Cavaliers and Ladies at table.*

Four of the party are seated. One of the cavaliers stands, leaning over the back of a lady's chair, to the left. On the right is a waiter, or tavern keeper. At the back is an open door. On the architrave above it is the signature, *D. Hals*, and the date, 1626.

On panel, 11 in. *h.* by 1 ft. 3 in. *w.*

Purchased from Mr. E. C. Hill in 1879.

HALS (Frans)

Was born in 1580 or 1581* at Antwerp of parents who were then temporarily resident there, but who belonged to an old patrician family of Haarlem. They seem to have returned to Haarlem within the century; and Frans became the pupil of Karel van Mander, an eminent painter and art-historian. He was twice married, the second time in 1617. He led an irregular and improvident life, and in his old age was supported by the communal magistracy; he left his widow a charge upon the poor rate. Yet his fellow-citizens seem to have looked leniently upon his eccentricities. He died in 1666, and

* "Omnes superat inusitato pingendi modo, quem peculiarem habet." Schrevelius; cited by W. Bode, *Studien zur Geschichte der Holländischen Malerei*, p. 46. Braunschweig. 1883. This work contributes importantly to the history of the Hals family.

was buried on the 1st of September in the church of St. Bavon. He left four sons, all painters. FRANS HALS was one of the greatest masters in portraiture of his own or of any time. Of the host of distinguished painters in that branch of art who practised in the Netherlands in the first half of the XVII. century, he stands forth as the first—Rembrandt only excepted. His portraits have not the gravity and intensity of Rembrandt's; yet they cannot be termed superficial. The temperament of HALS led him to view life rather from its lusty, joyous side; and he entered fully into the spirit of his countrymen, who in his earlier years had but recently achieved their national freedom, portraying them with a keen zest for their idiosyncrasies, and a sharp but sympathetic sense of humour. The mode of execution which he made his own* was admirably appropriate; light, free, vigorous, and rapid, it reproduced the impression of vitality with more than the truth of instantaneous photography. Nowhere are his powers more strikingly brought to view than in the series of portrait groups in the Haarlem Museum, where the officers of the burgher guards are seen assembled to celebrate some anniversary. These magnificent compositions were painted between 1616 and 1639. FRANS is seen at his very best in that which is dated 1633, representing the officers of the corps of St. Adrian gathered round their stout old colonel Jan Claesz Loo, who sits in the midst. The grouping here is perfect; the colouring, in freshness, harmony, and force, rises to the highest point; the sense of life in the heads is astonishing, and no less striking is their individuality. In the Amsterdam Gallery, the group of HALS and his second wife, Lysbeth Reynier, is a wonderful piece of character. In his later years the painter fell gradually into a less agreeable style; his sense of colour failed him; the freshness and purity of his tints degenerated into monotone, and black shadows, roughly dashed in, took the place of all more delicate modulations. It would be impossible here to particularize even the finer works of HALS existing in the public and private collections of Holland, Belgium, Germany, Austria, Russia, France and England. Many copies or imitations of his works pass for originals with the uncritical; yet the imposture is not difficult of detection.

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* A. Bredius, *Catalogue des Peintures du Musée de l'État à Amsterdam*, 1888.

No. 1021. *Portrait of a Woman.*

Small half-length, in black, with her hair combed back, a white cap, a large white ruff and wristbands, her hands crossed before her.

On canvas, 24½ in. *h.* by 18½ in *w.*

Purchased from Mr. F. A. Keogh, from the interest of the "Lewis Fund" in 1876.

No. 1251. *Portrait of a Man.*

Bust portrait, turned to the right, in a sitting posture, looking out at the spectator. A fresh-coloured man of about 40 years of age, with short brown hair, moustaches and chin-tuft, in a black satin doublet and voluminous ruff. Light warm grey background, on which is inscribed FH. ÆTAT. SVÆ. (?) ANº 1633. One of the numerals giving the age is nearly obliterated; the other must have been cut away in remounting the picture.

On canvas, 2 ft. 1 in. *h.* by 1 ft. 7½ in. *w.*

Presented in 1888 by Miss E. J. Wood, in accordance with the will of her uncle, the late Mr. Decimus Burton.

HELST (BARTHOLOMEUS VAN DER),

One of the most distinguished of the Dutch portrait-painters, was born at Haarlem in 1611 or 1612. He is supposed to have removed to Amsterdam while yet young and there to have become the pupil of Nicolas Elias, an eminent master in the art of portraiture.* Portraits by VAN DER HELST are faithful transcripts of nature, and full of character. He bestowed special care upon the hands of his subjects, nor was he less attentive to the discrimination of stuffs, while his skill in reproducing the lustre and shimmer of jewellery or gold embroidery, and the delicacy of the lace-worker's art has never been equalled. His painting is solid and firm, verging on excess of precision; pastose, though without any overloading of colour. Splendid examples of his work, both in single figures and in large groups, are in the Museums of Amsterdam and Rotterdam. The Hermitage at St. Petersburg contains some fine family groups. The great composition called the *Schuttersmaaltyd*, in the Museum at

* Nicolas Elias, or, more correctly, Nicolas Eliasz Pickenoy, was born at Amsterdam in 1580-81, and died between 1646 and 1656. Many excellent works of his, both single and grouped portraits, are in the Amsterdam Gallery.

Amsterdam, is one of the most remarkable productions of the Dutch School of Painters. It contains twenty-five figures of the natural size, twenty-four of which are named on the picture, and represents a banquet given by a company of the civic guard of Amsterdam, in commemoration of the peace of Münster in 1648; the Spanish Ambassador is present at the feast. Sir Joshua Reynolds considered this work to be "perhaps the first picture of portraits in the world." Undoubtedly it is a startling piece of realism, and the sense of vitality in the heads is impressive. But it is somewhat wanting in subordination, and in perfect harmony of colour. Many would prefer the group of *The four Syndics* in the same collection, a less ambitious work, but containing more of the higher qualities of art. Equal, if not superior to the latter, is the comparatively small picture in the Louvre, representing, round a table, four captains of the civic guard of arquebusiers with other persons, displaying the various costly prizes gained in shooting; a masterpiece of portraiture, composition, depth of colouring and finish; it is dated 1653. VAN DER HELST married in 1636. He died at Amsterdam, where he had continued to reside, and where he was buried Dec. 16. 1670. His son Lodewyk was also a portrait painter.

No. **140.** *Portrait of a Lady, standing; half-length.*

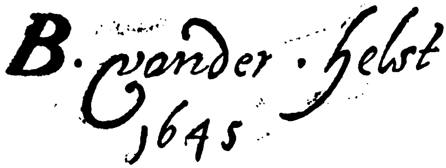
On wood, 2 ft. 9½ in. *h.* by 2 ft. 2½ in. *w.*

Dated 1647. Bequeathed to the National Gallery, in 1837, by Lieut. Col. Ollney.

No. **1248.** *Portrait of a Young Lady.*

Life size, half length, facing towards the left, and regarding the spectator. A young girl with dark grey eyes and light brown hair, dressed in a gown and stomacher of white and blue figured satin guarded with gold embroidery; the shoulders covered with a broad falling collar of fine lace; broad cuffs of the same; a long pendant of precious stones is suspended from the throat beneath a necklace of large pearls; strings of pearls hang from the centre of the bosom to the left shoulder, and others surround the wrists; large delicately-wrought ear-rings and a jewelled finger ring complete the rich attire. The left hand rests in front on the waist; the right holds a fan of ostrich feathers tinged with blue. Dark background. In the

upper left-hand corner is the inscription B. van der Helst 1645, here reproduced in half size.



On canvas, 2 ft. 5 in. *h.* by 2 ft. 1¼ in. *w.*

This picture, said to be the portrait of a lady of the house of Braganza, was formerly in the collection of Mr. Beckford at Fonthill Abbey. It was purchased for the National Gallery at the sale of Colonel Everett's pictures in 1888, out of the interest of the "Clarke Bequest."

HEMESSEN (CATHARINA VAN)

Was the daughter and pupil of Jan van Hemessen or Heemsen, a painter born near Antwerp in 1500, who painted for the most part religious subjects.

CATHARINA, the dates of whose birth and death are not recorded, painted portraits of small size. She was married to Christinano, a musician of repute in the Low Counties, and with her husband was taken to Spain by the Queen of Hungary,* who, when dying, left them both a provision for life.† CATHARINA acquired much celebrity and favour at the Spanish Court through her ability in portraiture.

No. **1042.** *Portrait (three-quarter length) of a man.*

Of about five and thirty, with blond hair and beard, attired in a black bonnet, and close doublet of the same colour slashed on the body and adorned with golden studs and black galloon. The sleeves fall behind from the shoulder, showing the white satin sleeves of the under dress. His right hand grasps the hilt of his sword, the left rests on the hip, and has on the forefinger a ring

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* The Dowager Mary, sister of the Emperor Charles V., and widow of Louis, King of Hungary and Bohemia, who was slain at Mohacz in 1526. In 1530 she was appointed Governess of all the Netherlands, and ruled there in Charles's name until his abdication in 1556, when she retired with him to Spain.

† Lodov. Guicciardini, *Descrizione di tutti i Paesi Bassi, &c.* fol. 1588. p. 130.

with armorial bearings in enamel. The shirt is embroidered with red, and the red cords of the ruff depend on the breast and are fastened to a ring-like jewel.

On panel 14¼ in. *h.* by 11¼ in. *w.* Purchased from Mr. James C. Wallace from the interest of the "Lewis Fund," in 1878.

HERP (GUILLIAM OR WILLEM VAN).

Born at Antwerp in 1614,* and apprenticed in 1626 to Damiaan Wortelmans, VAN HERP entered the painters' guild of his native town in 1637. He continued to reside at Antwerp, where he died in 1677, June 23. It was natural that he should fall under the influence of Rubens and more or less of Jordaens, the two great leaders of the new Flemish School. His best picture is a subject often treated by the last-named master. *The Satyr at the Peasant's table,* in the Berlin Gallery. Other works of his worthy of mention are *Christ's entry into Jerusalem* at Stockholm; *Our Lord in the house of Martha and Mary* in the Museum of Schwerin; *Abraham entertaining the Angels* in the Darmstadt Gallery; *A Peasant family* in the Arenberg collection, Brussels, and *Soldiers invading a farm-house* in the Harrach collection at Vienna. The initial G in the signatures of VAN HERP was long erroneously supposed to stand for Gerritz.

No. **203.** *Franciscan Friars at a convent gate distributing food to the poor.*

On copper, 2 ft. 7¾ in. *h.* by 3 ft. 9¾ in *w.*
Bequeathed by Mr. Richard Simmons in 1846.

HEYDEN (JAN VAN DER)

Was born at Gorkum in 1637, and is distinguished for his street views,—in which the figures were inserted by A. van de Velde and Eglon van der Neer. VAN DER HEYDEN was at first apprenticed to a glass-painter, with whom he remained for a

* Van den Branden, *Geschiedenis der Antwerpsche Schilderschool*, p. 910.

short time. He then studied architectural drawing, and betaking himself to Amsterdam practised that branch of art in which he attained honourable distinction in the ranks of the "Little Masters" of the Dutch School. He had the finest sense of perspective, linear and aërial, and the delicate minuteness of detail in his pictures is always kept in subordination to the general effect. He occasionally painted subjects of still life. HEYDEN had a strong turn for mechanics; he invented the fire-engine, and introduced the use of street lamps. He visited England for a short time. His death occurred at Amsterdam, Sept. 28, 1712.

No. **866.** *A Street in Cologne.*

On the right in the background is seen the unfinished tower of the cathedral, surmounted by the old crane. The figures are attributed to Adrian Van de velde. Signed *J. V. D. H.*

On wood, 11 in. *h.* by 17 in. *w.*

In 1826 in the possession of Mr. J. Barchard. Sold to the late Sir Robert Peel by Mr. C. J. Nieuwenhuys. Purchased with the Peel collection in 1871.

No. **992.** *Architectural Scene.*

Gothic and classic buildings, among which a triumphal arch is conspicuous, with figures; a lame mendicant is asking alms; an old tree to the right. Signed J. V. D. HEYDE.

On oak, 1 ft. 8 in. *h.* by 2 ft. 1 in. *w.*

Formerly in the collection of M. Geldermeester.

The Wynn Ellis Bequest. 1876.

No. **993.** *Landscape.*

A house among trees; a pool of water in the foreground; some cows and sheep on the further bank.

On oak, 8½ in. *h.* by 11¼ in. *w.*

The Wynn Ellis Bequest. 1876.

No. **994.** *A Street in a Town.*

A church or other large Gothic building to the left, casting a shadow over the foreground; a few trees and various figures scattered over the scene. Signed V. HEYDE.

On oak, 20½ in. *h.* by 16 in. *w.*

The Wynn Ellis Bequest. 1876.

HOBBEMA (MEINDERT)

Appears to have been born at Amsterdam in 1638, and to have been the scholar of Jacob Ruysdael in landscape painting. Ruysdael was the witness at HOBBEMA's marriage to Eeltie Vinck in the reformed church at Amsterdam on the 2d of October 1668, when HOBBEMA recorded his age as thirty.* The city of Haarlem, the town of Koeverden and the village of Middelharnis, in Holland, are each said to have been his birthplace; but he resided in Amsterdam, and may from the marriage register be assumed to have been born there.† The earliest date on his works is 1650; the year 1663 is inscribed on two of his finest pictures, one lately in the Dudley Gallery, and the other in the collection of Mr. Holford, at Dorchester House. The latest acknowledged date is 1669, but a fine work by the master in the Peel collection (see below, under No. 830) is by some said to be inscribed with the year 1689.‡ He died at Amsterdam, and was buried in the *Westerkerkhof*, Dec. 14, 1709. He died poor, his last lodging was in the Roosegraft, the street that Rembrandt died in, just as poor, forty years before. HOBBEMA's wife Eeltie died in July 1704.§

The landscapes of HOBBEMA consist generally of simple wooded scenes, often sunny, with an occasional pool of water or a mill; the figures in them are inserted sometimes by himself and sometimes by Berchem, A. Vandevelde, or Lingelbach, and others. The majority of his works are in this country; they were little known or little appreciated in Holland till about a century after his death; they are now more generally valued, perhaps, than the works of any other landscape painter, and realise very large prices at auctions.

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* Discovered in the church register by M. R. Elsevier, quoted by Siret, in his *Dictionnaire Historique des Peintres*, 1862.

† See Van Eynden en Vander Willigen, *Geschiedenis der Vaderlandsch Schilderkunst*, &c., 4 vols., 8vo., 1816–1842. These writers give, in their supplement or fourth volume, p. 101, a statement that Meindert Hobbema was the son of a Serjeant Willem Hobbema, of the company of Captain Solema, in garrison at Koeverden, and that he was baptized at Koeverden on the 6th of August 1654, when he was grown up, therefore. They also notice a drawing attributed to him, bearing the date 1647, when he was nine years old only, according to the marriage register.

‡ See Smith, *Catalogue Raisonné*, &c. Of the 142 pictures attributed to Hobbema in this work, 16 only are dated, and of these five have the same year—1663.

§ These facts have been lately discovered by M. Scheltema of Amsterdam.

No. 685. *Landscape, Showery Weather.*

Rain and sunshine are both represented, and everything seems wet; but the chief feature of the picture is a cluster of large trees in the centre, slightly moved by the wind; on the one side is a shaded pool, with a man angling on the bank; on the other is a road-side cottage with a woman looking out at a doorway; on the road in front of it are a few figures.
Signed—



On wood, 1 ft. $11\frac{3}{4}$ in. *h.* by 2 ft. $9\frac{1}{8}$ in. *w.*

Formerly in the collection of Count Perregaux; imported into England by Mr. Farrer; purchased from Mr. G. H. Phillips in 1862.

No. 830. *The Avenue, Middelharnis, Holland.*

This is one of the several places supposed to have the credit of Hobbema's birth. In the centre of the picture a long avenue of straight lopped trees leads up to the village, of which the church tower is a conspicuous object. On either side of the road is a broad ditch; beyond the ditch on the spectator's left, are plantations, and on the other side are also plantations, farm buildings, and a nursery ground, in which a man is pruning some grafted trees. A sportsman with his gun and dog is on the road approaching from the village. Signed *M. Hobbema f.* 16—9, the third figure read as an 8 is not legible.

On canvas, 3 ft. $4\frac{1}{2}$ in. *h.* by 4 ft. $7\frac{1}{2}$ in. *w.*

Formerly in the Vander Pot Collection at Rotterdam. Purchased with the Peel collection in 1871.

No. 831. *Ruins of Brederode Castle.*

The castle stands upon some high ground in the middle of the picture, and is surrounded by water. On the left on this side of the water is a cluster of trees, beneath which are two anglers and a sportsman with his gun and dog. In the foreground are some ducks. Signed *M. Hobbema ft.* 1667. The ducks are ascribed to Wyntrank, and the figures to Lingelbach.

On canvas, 2 ft. $8\frac{1}{2}$ in. *h.* by 3 ft. 6 in. *w.*

Formerly in the collection of Mr. H. Kops of Haarlem. Imported by Mr. C. J. Nieuwenhuys. Purchased with the Peel collection in 1871.

No. **832.** *A Village, with Watermills.*

Several picturesque trees dispersed over the grounds; a small river in front, with three under shot water wheels erected over it; a few ducks in the foreground. Signed *M. Hobbema.*

On wood, 1 ft. 11½ in. *h.* by 2 ft. 8½ in. *w.*

Formerly in the possession of M. Vaillant at Amsterdam. Sold to the late Sir Robert Peel by Mr. John Smith. Purchased with the Peel collection in 1871.

No. **833.** *Forest Scene.*

The outskirts of a wood, a pool of water in the foreground; a few figures on a road in the middle distance.

On wood, 12 in. *h.* by 1 ft. 3½ in. *w.*

In 1826 in the collection of Mr. J. Barchard. Purchased with the Peel collection in 1871.

No. **995.** *Woody Landscape.*

Cottages among the trees; a pond in the middle ground, three figures in the foreground.

On canvas, 3 ft. 3 in. *h.* by 4 ft. 4 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **996.** *A Castle* in a rocky landscape.

The castle is on the heights to the left; a few houses dispersed among the trees; and some figures ascending the roadway to the castle. A small cascade in the foreground on the left. Signed M. HOBBEMA 1667?

On canvas, 4 ft. 6½ in. *h.* by 5 ft. 8¼ in. *w.*

The Wynn Ellis Bequest. 1876.

HOLBEIN (HANS), *the Younger.*

The elder Hans Holbein of Augsburg, father of the subject of the present notice, holds the first rank amongst those Swabian painters whose period lies, roughly speaking, between 1470 and 1520. His paintings, devotional in subject, in accordance with the demands of his time and country, are marked by sincerity, refinement of feeling, and a grace, still touched by mediævalism, in female figures. On the other hand, numerous portrait studies, done to please himself or his friends, disclose in the father a

natural gift afterwards to be more conspicuously developed in the son.*

This son, HANS HOLBEIN the younger, was born at Augsburg in 1497, and died in London in 1543. He shared with his elder brother, Ambrose, the artistic instruction which their father was so well fitted to impart, and he must have found a further stimulus in the vigorous designs of their fellow-citizen Hans Burckmair. About 1514–15 the two brothers migrated to Basle, where they were soon engaged in independent work.† This Free City was then, by reason of its University and its printing presses, a centre of literary activity, frequented by men of learning from all parts. Erasmus, the greatest scholar of his age, after repeated visits, took up his abode there. Foremost among the enlightened and enterprising printer-publishers of Basle was Frobenius, a genial man, ready to welcome all who could contribute to the perfection and adornment of the volumes that issued from his press. He recognized the genius of young HANS, and, it may be assumed, made him known to Erasmus, whose appreciative friendship brought about the most eventful turn in the artist's life. In 1516 HANS, then in his 19th year, made his first essays in portraiture by painting Jacob Meyer ("zum Hasen"), the able Burgomaster of Basle, his wife, Dorothea Kannegiesser, and Hans Herbster, the painter.‡ In point of character and ease of execution these portraits are masterly. HOLBEIN was in the next year at Lucerne, adorning with historical subjects within and without, the newly erected house of the mayor, Jacob von Hertenstein. In 1519 he was again at Basle, and member of the guild "zum Himmel"; in 1520 a citizen of the town. In the former year is dated his fine portrait of Boniface Amerbach.§ His resources in architectonic decoration

* The elder Holbein, towards 1515, fell into pecuniary straits. He seems to have died in 1524, after wandering here and there in search of employment, of which he found some at Isenheim in Alsace. His brother Sigmund, also a painter, who would appear to have been unmarried, and in good circumstances, removed to Bern, where he died in 1540, leaving his nephew Hans his sole heir.

† Ambrose Holbein entered the guild "zum Himmel" at Basle in 1517, and in 1518 obtained the rights of citizenship. His chief employment in Basle seems to have been in designing on wood; although some pictures are ascribed to him. After 1519 he is not heard of.

‡ Herbster was the father of the distinguished printer "Oporinus," and is so designated on the picture, which is in the collection of the Earl of Northbrook.

§ The principal portion of the treasures of art in the Basle Museum were collected by this enlightened man, the intimate friend and pupil of Erasmus, and appreciator of Holbein, and by his son Basilius Amerbach. The collection was purchased by thet own authorities in 1667. Amongst its most valuable contents are 15 paintings and 104 drawings by Holbein, together with a sketch book filled by his hand.

were now put to the test in the city of his adoption. The frescoes which he there painted on façades have perished. But designs for some of them are in the Basle Museum. These prove his inventive genius, his knowledge of perspective, and his skill in overcoming obstacles, nay, in using them as aids in the unfolding of an imaginative scheme. In all such devices, as indeed in all his compositions and portraits where architecture formed a background or an adjunct, he adopted the fashion of the Renaissance as it was understood by him. Good taste saved him from the tendency to grotesqueness prevalent in German art of his time. Indeed HOLBEIN is distinguished by sobriety of design, by a fine sense of form and proportion, and by the consistent nature of his ornamentation, which with him is never an excrescence, but part of an organic structure; yet of the freest and most graceful fancy. These qualities are exemplified in all his designs for goldsmith's work and jewellery. In 1521 he was commissioned by the magistracy, Jacob Meyer "zum Hasen" being still Burgomaster, to cover with appropriate "histories" the great hall of the Rathhaus then lately rebuilt. These works, painted in oil in a damp locality, were already decaying towards the close of the century, and are now no more. Other notable productions dating between 1521 and 1526 are the *Dead Christ*, a *Portrait of Erasmus*, the *Lais Corinthiaca* and its companion, all in the Basle Museum; the Solothurn *Madonna*, the paintings on the organ-shutters of the Münster, and, above all, the priceless *Meyer Madonna* at Darmstadt.* In the meanwhile Basle had become afflicted with religious dissentions within, and political dangers from without; an outburst of plague completed the general distress. Public work and private enterprise collapsed; and HOLBEIN bethought him of seeking employment in England. Furnished with letters from Erasmus to Ægidius at Antwerp, and Sir Thomas More at London, he set out on his journey in 1526, leaving his family at home, and the paintings in the Rathhaus unfinished. Stopping for a while at Antwerp, he made the acquaintance of Quinten Massys. In London he was cordially received and housed by the great Chancellor, and there he remained about two years. In this

* It is now admitted on all hands that this picture is the sole original, and that the Dresden example, although very beautiful, is only a copy (with some alterations), by a later and Flemish hand.

interval he painted some noble portraits, amongst which those of Archbishop Warham and Sir Thomas More. Troubles having in some degree subsided in Basle, he returned in 1528 to fulfil his engagements there. Towards the middle of 1532 he again came to London. Here, things had greatly changed. More had been shortly before deprived of his high office, and could no longer act the part of a powerful friend. HOLBEIN, however, met with a warm reception from the German merchants of the Steelyard, and painted portraits of many of them, as well as two large allegorical subjects on canvas for the decoration of their Hall, viz., the *Triumph of Wealth*, and the *Triumph of Poverty*. But this was not all. Several Englishmen of note or position sat to him, and he gradually became known at court. To the earlier part of this period. too, belongs the famous portrait group known as *The Ambassadors*, now in this Gallery. The suporb portrait of Hubert Morrett (or Count Moretta?) at Dresden, must also be assigned to this time. At what date HOLBEIN was received into the permanent service of the King is not precisely known. But it was in 1537 that he painted the large composition for the Privy Chamber of the Palace of Whitehall, in which, in figures of large life size, were represented Henry VIII., standing to the right, and Queen Jane Seymour to the left of a sort of pedestal; and on a slightly higher level behind, the figures of the King's parents, Henry VII. and Elizabeth of York. It is, however, under the date of March 25, 1538, that HOLBEIN first appears in the accounts of the royal expenditure as a salaried servant of the King. Thenceforward the quarterly entries regarding him occur regularly, so far as the record is extant. In the year and month last mentioned, in consequence of the negotiations then on foot for a marriage of Henry with the widowed but youthful Duchess of Milan, daughter of Christian II. of Denmark, and niece of the Emperor Charles V., HOLBEIN was dispatched to Brussels to take her portrait. In the autumn of the same year he was again abroad on the King's affairs, although the purpose is obscure. But he seems to have made use of this occasion to revisit Basle, and to conciliate the municipality; for his prolonged absence strained the laws of citizenship. He was welcomed, and publicly feasted. The council, by an instrument dated Oct. 16, recognized the obligations which still bound the master to the English King, and, in consideration thereof

extended his leave of absence by two years, granting to his wife in the meantime an annuity of 40 florins, and to himself one of 50 florins. On his return to England he was more than ever occupied in work for the King and for others. The summer of the next year finds HOLBEIN again on the Continent in connexion with one of Henry's matrimonial projects. In this instance Anne of Cleves was the subject of the painter's pencil. Although it is most unlikely that his portrait of this lady was designed to flatter her, it yet conduced with verbal reports to plunge the King into a fourth inauspicious marriage. The large composition on panel, over 10 ft. in length by about 6 ft. in height, belonging to the Barber Surgeons' Company, in which the King is depicted in state presenting to the members of the guild the charter of its reconstitution, must have been begun in or soon after 1541, and was, perhaps, never quite finished. After midsummer in that year no mention of HOLBEIN occurs. But there is a break in the accounts of the royal expenditure, and it can hardly be doubted that the painter remained up to his death in the service of the King. He died (apparently of the plague) between the 7th of October and the 29th of November 1543. The former of these dates is that of his will, the latter that of the appointment of an administrator. In this country HOLBEIN is popularly known as a portrait-painter only. And no doubt his highest claims to fame will rest on his unrivalled achievements in that capacity. For his pre-eminence as a delineator of physiognomy and character would be firmly established by his iconic drawings alone, such as the superb series at Windsor, those at Basle, and a few scattered elsewhere. Words can create no conception of the insight, the ease of draughtsmanship, the force united with delicacy, the freedom from all trace of mannerism, that characterize these transcendent works. Yet the master proved himself equally great in historical composition. The story is always told with dramatic clearness, without redundancy of figures or waste of space; and a sound commonsense regulates the imaginative faculty throughout. These qualities also distinguish his designs for the wood-engraver and the glass-painter.*

* Holbein married (about 1520, as Woltmann conjectures) Elsbeth (Elizabeth) Schmid, a widow, apparently somewhat his senior. A marvellous portrait of this unattractive-looking person by her husband, is in the Basle Museum. Their children

No. **1314.** "*The Ambassadors.*"

The scene is a chamber paved with inlaid marbles, and hung with green damask, which in the upper left-hand corner partly reveals a silver crucifix attached to the wall behind. In the centre of the composition is a wooden stand, having an upper and a lower shelf. To the left of this, leaning his arm upon it, stands a young man with dark brown eyes and beard, in a rich costume of the period of Henry VIII., wearing a heavy gold chain with the badge of the French order of Saint-Michel, and, on his right side, depending from his girdle, a dagger with wrought gold hilt and sheath: on the sheath the inscription—ÆT. SVÆ 29. in relief. In his black bonnet is a jewel formed of a silver skull set in gold. To the right, a second personage, dark-eyed, with a close beard, also leans upon the stand, or, more immediately, on a clasped book, the edges of which are inscribed: ÆTATIS SVÆ 25. He wears a four-cornered black cap, and a loose long-sleeved gown of mulberry and black brocade, lined with sable, and reaching to the ground. Both these persons regard the spectator. The upper shelf of the stand is covered with a Turkish rug, on which are several mathematical and astronomical instruments, and, close to the principal personage, a celestial globe. The lower shelf bears a case of flutes, a lute, an open music-book containing part of the score and words of the Lutheran hymn:—"Komm, heiliger Geist," a smaller book, on arithmetics, kept partly open by a small square, a pair of compasses, and a terrestrial hand-globe, which is in a direct line below the other globe. Under the stand lies the lute-case. Conspicuous in the foreground is the *anamorphosis*, or perspectively distorted image, of a human skull, which, touching the floor on the left, stretches obliquely upwards towards the right. In the shadow cast on the floor by the chief personage is the inscription:—IOHANNES HOLBEIN PINGEBAT, 1533.

The earliest known notice of this picture occurs in J. B. P. Lebrun's *Galerie des Peintres, etc. etc.*, Paris, 1792, wherein the author, who had had the picture in his possession, states that he had sold it, and that it was then in England. It was engraved for Lebrun's work, but very poorly and incorrectly. It seems probable that it came into the hands of the dealer Vandergutsch (or Vandergucht), and that it was from him it

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were Philip, the eldest, and Jacob the youngest of the family; and two daughters, Katharina and Kungolt (Kunigunde). Philip was apprenticed by his father in 1538 to Jacob David, a goldsmith in Paris. After many wanderings he settled in Augsburg, where he died, leaving a son (Philip) who became court jeweller, and was ennobled by the Emperor Matthias in 1612. Jacob settled in London as a goldsmith in his father's lifetime. The daughters married in Basle, where the younger one left a numerous family.

The bibliography of Holbein is extensive, but scattered. However, the known facts regarding him and the entire Holbein family are laboriously and conscientiously, if rather diffusely set forth in Alfred Woltmann's *Holbein und seine Zeit*, second and revised edition. Leipzig, 1874.

was purchased by the second Earl of Radnor about 1790 or 1795, in whose family it became an heirloom. In 1891 it was purchased from the present Earl for the nation, together with two full-length portraits, respectively by Velazquez and G. B. Moroni (Nos. 1315 and 1316), for the sum of 55,000*l.*; of which 25,000*l.* was supplied by the State, and 30,000*l.* by Messrs. Nath. Rothschild and Sons, Sir Edward Guinness, Bart (now Lord Iveagh), and Mr. Charles Cotes.

In oil, on oak of ten vertical panels, 6 ft. 10 in. *h.* by 6 ft. 10¼ in. *w.*

HONDECOETER (MELCHIOR DE),

One of the most remarkable of the Dutch painters of birds of all kinds, foreign and domestic, was born at Utrecht in 1636. He was first instructed by his father, Gysbert de Hondecoeter, after the death of whom, in 1653, MELCHIOR studied with his uncle, Jan Baptist Weenix. From 1659 to 1663 HONDECOETER resided at the Hague, and, after that period, at Amsterdam, where he died, April 3, 1695.

No. **202.** *Domestic Poultry.*

A beautiful brood of young chickens in the fore-ground. The cock was Hondecoeter's favourite bird, which he is said to have taught to stand to him in a fixed position as a model.

On canvas, 2 ft. 10 in. *h.* by 3 ft. 8 in. *w.*

Bequeathed to the National Gallery by Richard Simmons, Esq., in 1846.

No. **1013.** *Geese and Ducks.*

A pool of water, a white red-beaked gander and a goose disturbing a duck and her ducklings, the duck in the air flying to their protection.

On canvas 3 ft. 10¼ in. *h.* by 5 ft. 1 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1222.** *A Study of Foliage, Birds, Insects, &c.*

On the right a tree trunk, round the roots of which plantains, ivy, and fungi are growing. On a twig of the tree flutters a bullfinch: other birds are on the ground. A frog, a snail, and butterflies complete the group. Landscape background.

This picture was formerly ascribed to Marséus.

Painted on canvas, 2 ft. 2½ in *h.* by 1 ft. 10 in. *w.*

Presented by Mr. J. Whitworth Shaw in 1886.

On the bark of the tree is an M, with some now illegible letters, and the date 1668.

HOOCH OR HOOGH (PIETER DE),

The year of this painter's birth was 1630; the place has not been ascertained. Little is known of his life beyond the facts that he was at Delft between 1653 and 1656, and from about 1668 resident at Amsterdam, where he died, probably after 1677. HOOCH is supposed to have formed himself on a study of the works of Rembrandt; and no doubt a passion for the mysteries of light and shade was shared by both these painters. Further than that, however, it would be difficult to trace any common resemblance in their works. With Rembrandt *chiaroscuro* was a means to an end; with HOOCH it was rather the end in itself. Not that HOOCH was without poetic feeling; he often touches a vibrating chord in us, and when least expected. But his subjects are in themselves prosaic enough, and it is by the atmosphere with which the artist invests them that we are affected. Next to that, we are insensibly moved by the rhythm of his composition, though it appears most accidental where most cunningly devised. His figures, seemingly placed at random, are always so situated that, while they tell the simple story that has to be told, they perfectly complete the composition, support the scheme of colour, and powerfully aid the perspective. And nothing is superfluous, or to be dispensed with: from the humblest brick in the wall or floor to the figure of the neat and modest house-mistress who, seen from the transparent gloom of an inner chamber, crosses the little court-yard in a gleam of sunlight, all is equally cared for, and yet equally subordinated to the idea that inspired the picture. HOOCH's works, though often signed, are not always dated, but a difference in technical treatment is observable amongst them, and the costume introduced helps in determining the relative period of their production. Thus, for instance, in such comparatively large pictures as the two patrician *Interiors*, the one in the Steengracht collection at the Hague, the other in Apsley House, may be seen the work of the painter's later years. In the latter the figures are more numerous though, as in the former, largely kept in cool shadow; a certain flatness of effect is produced; the impasto is thinner, and there is less sharp definition of details. Many of HOOCH's finest works are in England, as in the

Royal Collection, in this Gallery, and in private possession. Holland has been by no means stripped of his pictures, of which the Amsterdam Museum (now including the Van der Hoop Gallery), contains five, while several are scattered in private houses. In the Louvre are two fine *Interiors;* the Galleries of Berlin, Frankfort and Munich can show admirable examples, as can also those of St. Petersburg and Copenhagen.

No. **794.** *The Courtyard of a Dutch House.*

In which the housewife standing in the foreground with her back to the spectator is speaking to her maid servant, who is busy dishing a fish by the side of a picturesque pump; the yard is paved with brick, a gentleman is approaching through an enclosed garden in the background. Signed and dated P.D.H. 1665.

On wood, 2 ft. 5 in. *h.* by 2 ft. ½ in. *w.*

Formerly in the collection of Count Perregaux. Purchased in Paris at the Delessert sale in 1869.

No. **834.** *Interior of a Dutch House.*

A paved chamber in which two gentlemen are seated at a table by a window, conversing with a lady standing before them, with her back to the spectator, and holding a glass of wine in her hand. A servant is bringing to the table a pan of burning charcoal for the gentlemen to light their pipes with. In the background is a marble chimney piece over which is a picture; and on the wall by its side a mounted map is hanging. Signed P.D.H.

On canvas, 2 ft. 5 in. *h.* by 2 ft. 1 in. *w.*

Formerly in the Van Leyden and Pourtales collections. Purchased with the Peel collection in 1871.

No. **835.** *Court of a Dutch House, paved with bricks.*

On the left is a porch built of red brick and stone; over the entrance is a commemorative inscription, partly covered by vine leaves, dated 1614. In the porch is standing a woman with her back to the spectator. On the right a servant and a child are descending some steps from an outhouse into the court. In the foreground are a broom, a pail, some plants and a dust bin. Signed P.D.H. A° 1658.

On canvas, 2 ft. 5 in. *h.* by 1 ft. 11½ in. *w.* Engraved by Rajon.

Formerly belonging to the De Backer family at Amsterdam, from which it passed in 1825 into the possession of Mr. W. Emmerson. Purchased with the Peel collection in 1871.

HUCHTENBURGH (Johan van),

A well known Dutch battle painter, was born at Haarlem in 1646, and became the pupil of Thomas Wyck. He went to Rome in 1667 to join his brother Jacob, a landscape painter, upon whose death, in 1669, he removed to Paris, and there came under the influence of Van der Meulen, though Wouwerman was the painter on whom he built his style. He returned to Holland in 1670 and died at Amsterdam in 1733, having resided partly at the Hague.

Huchtenburgh was commissioned, in 1708 or the following year, by Prince Eugene, to paint pictures of the recent victories which that prince, the Prince of Orange, and the Duke of Marlborough had obtained over the French. Etchings of these battles were executed by Huchtenburgh himself:* there are also many other etchings by the hand of this painter, some after Van der Meulen.†

No. 211. *A Battle.*

In the foreground a cavalry fight, with a town burning in the distance.

On wood, 1 ft. $4\frac{3}{4}$ in. *h.* by 1 ft. 11 in. *w.*

Brought to England by Mr. Bryan in 1801. Bequeathed to the National Gallery by Mr. Richard Simmons, in 1846.

HUYSMANS (Cornelis),

The son of an architect, was born at Antwerp on the 2nd of April 1648, and died at Mechlin on the 1st of June 1727. He studied under the landscape-painters Caspar de Witte and Jacques d'Artois. Mechlin was his chosen place of abode, and there he first made a reputation which gradually increased. In 1702, however, he returned to Antwerp, and enrolled himself a member of the Guild of Painters; but after a sojourn of fourteen years in his native town he again repaired to Mechlin, never to leave it. His landscapes are rich in colour and forcible;

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* In the *Beschrijving der Veldslagen van Prins Eugenius van Savoiie. den Prins van Oranje en den Hertog van Marlborough.* 'sHage, 1727.

† Van Gool, *Nieuwe Schouburg der Kunstschilders*, &c.; Bartsch, *Peintre-Graveur.*

the figures with which they are enlivened are the work of his own hand. The Louvre, and the Galleries of Dresden, Berlin and Brussels, contain excellent examples of his workmanship. Cornelis Huysmans had a brother, Jan Baptist (1654–1711), also a landscape-painter.

No. **954.** *Landscape, Woody Country,* blue hills in the distance.

A château among the trees in the middle ground; a peasant driving a cow in the foreground; a small cascade to the right.

On canvas, 2 ft. 1½ in. *h.* by 2 ft. 9 in. *w.*

The Wynn Ellis Bequest. 1876.

HUYSMAN (Jacob)

Was born at Antwerp in 1656. He was the pupil of Egidius Backereel, and settled in the latter part of the reign of Charles II. in England, where, notwithstanding the rivalry of Sir Peter Lely, he obtained considerable employment as a portrait-painter. He died in London in 1696, and was buried in St. James's Church. The portrait of Lady Byron, or Bellasys, among the "Windsor Beauties," now at Hampton Court, was painted by Huysman.*

No. **125.** *Portrait of Izaak Walton,* the well-known author of the "*Complete Angler.*"

He died in 1683, aged ninety. Half-length.

Engraved by P. Audinet in 1815; and by W. Humphreys in 1836. On canvas, 2 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Painted for the family of Mr. Walton, with which it remained until 1838, when it was bequeathed to the National Gallery by the Rev. Dr. Herbert Hawes of Salisbury, one of his descendants.

HUYSUM (Jan van)

Was born at Amsterdam on the 15th of April 1682, and was the son, pupil, and assistant of Justus van Huysum, a painter of general subjects. Jan has acquired the highest reputation as a

* Walpole, *Anecdotes of Painting in England*, etc., ed. by Dallaway, III.,

painter of fruit and flowers, and is also known as a landscape painter. After a very successful career he died in his native city on Feb. 8, 1749. He had three brothers, also painters, Justus, Jacob, and Michael. Justus was a battle painter and died young, Jacob and Michael painted flower pieces. Jacob was established in London, where he copied and imitated his brother's pictures, and died poor in 1740.*

No. **796.** *A Vase with Flowers.*

On the pedestal are other flowers, fruit and a bird's nest with five eggs in it, like those of the greenfinch. Signed, *Jan Van Huijsum fecit* 1736 *en* 1737.



On canvas, 4 ft. 4½ in. *h.* by 3 ft. ¼ in. *w.*
Formerly in the collection of Mr. Wells, of Redleaf. Purchased from Mr. C. J. Nieuwenhuys in 1869.

No. **1001.** *Flowers in a Vase.*

A snail is crawling along in front. Signed JAN VAN HUYSUM.
On canvas, 2 ft. *h.* by 1 ft. 8 in. *w.*
The Wynn Ellis Bequest. 1876.

INGEGNO (L'). (*See* **ANDREA DI LUIGI.**)

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* Van Gool, *Nieuwe Schouburg, &c.*, 1751; E'Argenville, *Abrégé, &c.* 1572.

ITALIAN: XVI. CENTURY.

No. **272.** *An Apostle.*

A portion of a colossal figure seated over an arch.

On canvas, 4 ft. 11 in. *h.* by 3 ft. 9 in. *w.*

Said to have been formerly in a church near Venice. Presented to the National Gallery by the Cavaliere Vallati of Rome, in 1855.

No. **932.** *Half Length of a Bearded Man,*

With a red cap, his right hand raised holding his cloak, his left hand resting on his sword; from a chain around his neck hangs the cross of Malta.

On wood, 3 ft. 2 in. *h.* by 2 ft. 6 in. *w.*

In Louis Phillippe's collection in the Louvre, where it was ascribed to Sebastian del Piombo.

The Wynn Ellis Bequest. 1876.

No. **1048.** *Portrait of a Cardinal.*

Three quarters length seated figure. Life size.

On copper, 3 ft. 1½ in. *h.* by 2 ft. 4 in. *w.*

A bust portrait of the same personage by Scipione Gaetano is in the Corsini Palace at Rome.

Purchased at Florence, from Mr. W. Campbell Spence, in 1879.

No. **1417**A. *Illuminated initial letter.*

The letter D, painted in gold and colours on a blue ground. It is ornamented with floriated scroll-work terminating in vines and grapes in gold, among which are seven *angioletti* bearing the Instruments of the Passion. Enclosed within the letter is painted the "Agony in the Garden," which is copied in its main features from the picture by *Mantegna*, No. 1417 in this Gallery.

On vellum, 7¾ in. *h.* by 7½ in. *w.*

Presented in 1894, by the Earl of Northbrook.

JANSSENS (CORNELIS) VAN CEULEN.

This portrait-painter's name appears in several forms, as, JANSSENS, Janson, Janszoon and Jonson. The first of these is adopted here as that most familiar to English ears. Equally undetermined is the place of his birth, though the date of it is accepted as 1594.* He was painting in England, chiefly in

* According to Sandrart, Janssens was born in London; which is probably correct. Others give Amsterdam as his birthplace. The former statement, and the assumed year of his birth, seem to be both corroborated by an archival register at Amsterdam, dated Jan. 9, 1646, wherein the painter "Cornelis Jonson of London" returns his age as 52. *See* Woermann, *Geschichte der Malerei*, III. p. 663 note 3.

London, from about 1618 to 1648. The establishment of Van Dyck in this country in 1632, and the high favours bestowed upon him by the King, must have seriously affected the fortunes of JANSSENS. Nevertheless he continued to be much employed by persons of good standing, though perhaps less by those more immediately about court. Indeed it was not until the civil war had eventuated in the triumph of the Parliamentarians that he and his family migrated to Holland.* He was at Middelburg in 1643; at the Hague in 1647; at Amsterdam in 1646 and 1662. In 1664 his wife had become a widow, and was residing at Utrecht. He seems, therefore, to have led a somewhat itinerant life in Holland, and to have died at about the age of 70. Portraits by CORNELIS JANSSENS vary much in quality; less in style—though in some, as for example in the two catalogued below—the influence of Van Dyck is very apparent; in these, by an unusual freshness of colour; in others, by a certain *finesse* in the pose. In general the flesh-tones are pallid, and the shadows and modellings assume the lifeless grey of lamp-black. This paleness and monotony might suggest the loss of original warm glazing. But the washy blueish, greenish and bricky red tints often found in the backgrounds and dresses of his portraits rather indicate a naturally cold eye for colour. JANSSENS was otherwise a clever artist, refined in conception, correct in drawing, and careful in details. Portraits by his hand may be met with in several Galleries, and in other institutions easy of access. In Buckingham Palace is a group of Charles I. and his suite in the open. A large composition of the magistrates of the Hague is in the Communal Museum there, and at Middelburg, a group of officers of the Burgher Guard. Single portraits are frequent, and occur in the Town Hall of Amsterdam; in the Museums at Utrecht, Rotterdam, Carlsruhe, Lille, etc. All these are signed and dated. Others are sufficiently authenticated by their style.

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* Walpole, *Anecdotes, etc*, II. p. 14, gives the Speaker's warrant, dated Oct. 10, 1648, permitting "Cornelius Johnson, picture-drawer" to pass beyond seas with such goods and chattels as belong to himself.

No. **1320.** *Portrait of Aglonius Voon.*

Life-size, seen to the waist; three-quarter face, slight moustache and chin tuft; the hair of the head light brown, long, and bushy. He is clad in a black velvet gown and a large plain muslin collar. The right hand is laid on his chest.

On canvas, 2 ft. $6\frac{1}{2}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Presented in 1891, by Mrs. Zouch Troughton.

No. **1321.** *Portrait of Cornelia Remoens.*

Life-size, seen to the waist, across which the hands are laid; three-quarter face; brown hair, confined at the back of the head with a fillet of pearls, and falling by the side of each cheek in thick ringlets. She wears a black dress and ample white lace collar, fastened at the chest with a narrow ribbon, from which a jewelled pendant hangs. Pearl necklace and bracelets.

On canvas, 2 ft. $6\frac{1}{2}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Presented in 1891, by Mrs. Zouch Troughton.

JARDIN (Karel du)

Was born at Amsterdam in 1622, and was the scholar of Berchem; he afterwards studied in Italy, and died at Venice in November 1678. Karel resided at the Hague from 1656 to 1659, and there was much influenced by the example of Paul Potter. He then removed to Amsterdam, which he made his home for about fifteen years, finally returning to Italy, the haunt of his early days. He produced many admirable etchings of landscape and animals.

No. **826.** *Figures and Animals reposing in the shadow of some trees in a meadow.*

An ox, an ass, a few sheep, and some goats have taken shelter from the evening sun under a tree; a little behind are a woman sleeping and a boy playing with a dog. A castle on a hill in the distance. Signed K. Du Jardin *fe.* 1656.

On canvas, $13\frac{1}{2}$ in. *h.* by $15\frac{1}{2}$ in. *w.*

Formerly in the collections of the Duke de Praslin and M. Robit. Purchased with the Peel pictures in 1871.

No. **827.** *Fording the Stream.*

A rocky landscape, a woman and a boy, with an ass with panniers, are wading the stream; the ass is drinking; a dog also is lapping up the water from the bank. On the left a cow and a sheep are standing in the stream. Signed K. DU JARDIN, 1657.

On canvas, 14½ in. *h.* by 17 in. *w.*

Formerly in the collections of M. de Clene, Mr. Delahante, and Mr. Barchard. Purchased with the Peel collection in 1871.

No. **828.** *Landscape with Cattle.*

A woman spinning while tending two cows and some sheep; a house on a hill behind; mountains in the distance; sunset. Signed K.D.J.

On copper, 8½ in. *h.* by 11 in. *w.*

Formerly in the collection of M. De St. Victor. Purchased with the Peel pictures in 1871.

No. **985.** *Sheep and Goats.*

Signed K. DU JARDIN, F. 1673.

On copper, 7 in. *h.* by 8¼ in. *w.*

The Wynn Ellis Bequest. 1876.

JEANNET. (*See* **CLOUET.**)

JUSTUS OF PADUA.

JUSTUS or GIUSTO DI GIOVANNI, DE'MENABUOI a Florentine family, commonly called JUSTUS OF PADUA or GIUSTO PADOVANO, was born at Florence in the earlier half of the fourteenth century, and though not a scholar of Giotto, was one of his principal followers. founding his style upon the works of that painter at Padua, where JUSTUS had settled in 1375, and obtained the rights of citizenship. He was, however, a finished master long before that time, as the date inscribed on the excellent example in this collection shows. He has the credit of having executed extensive frescoes in Padua, but those formerly ascribed to him, and still preserved in the baptistry of the Cathedral, and in the chapel of St. Luke, in the church of Sant Antonio, are now allowed to be the works of GIOVANNI and ANTONIO DA PADOVA, who were probably his scholars. JUSTUS died on Michaelmas day in the year 1400, and left two

sons, Domenico and Daniele; whether they were painters is not stated.*

No. **701.** *The Coronation of the Virgin.*

With the principal incidents of her life, on a small Triptych In the centre picture is our Saviour crowning her, with St. Paul, John the Baptist and Peter, Catharine, Barbara and Margaret, standing at the foot of the throne: on the interior sides of the wings are, above—the Annunciation, below—the birth and the Crucifixion of our Lord. On the exterior sides of the wings are, above—the expulsion of Joachim from the Temple, and the angel appearing to him foretelling the birth of the Virgin: in the second line—the meeting of Joachim and Anna at the beautiful gate; and the birth of the Virgin: on the third line—the presentation of the Virgin in the Temple; and her marriage. Inscribed on the back *Justus pinxit in archa?* and dated in the front on the plinth below MCCCLXVII—1367.

In tempera, on wood, centre 1 ft. 5½ in. *h.* by 8¾ in. *w.*; wings 1 ft. 5½ in. *h.* by 4¼ in. *w.*

Formerly in the German collection of Prince Ludwig von Oettingen Wallerstein, which was exhibited in 1848 at Kensington Palace,† and became subsequently the property of the Prince Consort. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

KEYSER (THOMAS DE),

Son of the eminent sculptor and architect Hendrick de Keyser, was born 1596 or 1597, at Amsterdam. Down to recent years his baptismal name was erroneously believed to be Theodore. Under whom he studied is not known,‡ but he followed a long line of more or less able portrait-painters of Amsterdam, all of whom he surpassed. If in some of his works remains of the

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* This appears from the following memorial, published by G. A. Moschini and others, but with some slight variations in the orthography—"Hic jacent Dominicus et Daniel fratres et filii quondam Magistri Justi pictoris qui fuit de Florentia. Migravit ad Dominum die S Michaelis MJJJJ (°) die xxviiii mensis Septembris." *Della Pittura in Padova*, &c. p. 10., Padua, 1826. See further Brandolese, *Pitture &c. di Padova*, 12mo., Padua, 1795, p. 281.

† See the *Descriptive Catalogue of a Collection of Byzantine, Early Italian, German, and Flemish Pictures*, belonging to H.S.H. Prince Louis D'Oettingen Wallerstein, London 1848. In 1854 a second Catalogue of this Collection was prepared by Dr. Waagen.

‡ M. Karl Woermann states that Thomas de Keyser developed under the influence of Nicolas Elias. (See *Geschichte der Malerei*, III. 664). M. A. Bredius on the contrary inclines to the opinion that he was a pupil of Cornelis van der Voort. (*Catalogue, etc., du Musée de l'État à Amsterdam*, 1886.)

formality and stiffness of the 16th century may be traced, the greater number show a freedom and a sense of life unusual among those of his predecessors. His workmanship is thorough, and his colouring in general, warm and forcible. It is acknowledged that De Keyser had an indirect share in the development of Rembrandt. Many of his portraits are of life size, but he seems to have preferred working on a smaller scale, as in his admirable group in the Museum of the Hague, *the Burgomasters of Amsterdam in consultation*, or in the still more attractive full length seated portrait of a Magistrate in the same collection, dated 1631; a work full of character, and as harmonious in colour as it is large and vigorous in style. Fine examples of De Keyser's skill may also be seen in the galleries of Amsterdam, Utrecht, Berlin, Dresden, Munich, Frankfort, Pesth and St. Petersburg. He died at Amsterdam, on June 7, 1667.

No. **212.** *A Merchant with his Clerk, portraits.*

The "merchant," dressed in riding costume, is seated at a table in a private apartment which bespeaks affluence in the owner: the background is a costly piece of tapestry. On the table are a plan, books, a guitar, and other objects.

The "clerk" is standing with his hat in his hand behind the chair of the seated figure, to whom he is respectfully handing a packet. Small, full-length figures.

On wood, 3 ft. ½ in. *h.* by 2 ft. 3¼ in. *w.* Signed, on the mantelpiece, with the painter's monogram composed of T. D. K., and dated 1627.



Bequeathed to the National Gallery by Mr. Richard Simmons in 1846.

KONINCK (Philips de).

Philips de Koninck or Koning* was born at Amsterdam, November 5, 1619. He became a pupil of Rembrandt; but little further is known of his artistic life. As to his domestic circumstances, documents show that he was married twice, first in

* The name is also written Coninck in old registers. He signed himself Philips Koning in the registry of his second marriage. See H. Havard, *L'Art et les Artistes Hollandais*, IV., 251-2.

January 1641, to Cornelia Furnerius of Rotterdam, who seems to have died the next year; and secondly, on the 24th of April 1657 to Margrieta (born Van Rijn) widow of Pieter Valentyn. De Koninck painted various subjects, including portraits; but his fame rests upon his achievements in landscape-painting. His expansive views, embracing great tracts of country as seen from a height with the sand-dunes in the far distance lighted by gleams of sunshine against grey rolling clouds, are distinguished by much grandeur of conception, and by richness and truth of colouring. The figures in them were sometimes painted by Lingelbach or Dirk van Berchem. The themes no doubt are not greatly varied; but it was characteristic of the Dutch painters generally to aim at thoroughness in one direction rather than to scatter their powers over a wider range. De Koninck's pictures are rare in the great continental collections. Two are in the State Museum at Amsterdam, one of which (in the Dupper bequest) is of singular charm, with its magnificient sky of silvery clouds in two strata of contrasted forms, its rich warm landscape over which pass fleeting shadows, its distant dunes, here in grey shade against a light horizon, its placid stream, widening in the foreground between steep banks, reflecting the sky, and bearing a gay pleasure boat on its bosom. In the Rotterdam Gallery is a fine example, and in the Royal Museum at the Hague a repetition of the picture in the Peel collection (836, below). Several are in private possession in England. Philips de Koninck is said to have travelled much. He was buried at Amsterdam, Oct. 4, 1688.*

No. 836. *Landscape, a View in Holland.*

A small town is seen in the middle ground, with wide-spreading waters and sandhills in the distance. In the foreground is a road with some cottages on the left, and a small stream on the right. On the road are a hawking party, a lady and gentleman on horseback, a man with a hoop of falcons, and several dogs: a coach and six is approaching from the middle distance. In the stream to the right are a man angling and women washing clothes.

On canvas, 4 ft. 4½ in. *h.* by 5 ft. 3 in. *w.*

Purchased with the Peel collection in 1871.

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* *Catalogue des Peintures du Musée de l'État à Amsterdam*, par. A. Bredius, 1888.

No. **974.** *A Hilly Woody Landscape.*

With a view of the Scheldt, and Antwerp Cathedral in the distance. In the middle ground a château and windmills. On a sloping road bordered by picturesque trees some person of distinction is passing in a carriage and six with outriders. Two sportsmen and a couple of greyhounds are in the foreground.

On canvas, 3 ft. 3 in. *h.* by 4 ft. 11 in. *w.*

The Wynn Ellis Bequest. 1876.

LANCRET (NICOLAS)

Was born at Paris 22d Jan. 1690. He was the pupil of Pierre d'Ulin and Claude Gillot; but he adopted Watteau as his model. He soon distinguished himself, and became the rival of his model in popular estimation. He had, however, little of those finer and poetic qualities which elevate the productions of Watteau, no matter how frivolous their theme, into really great works of art. LANCRET was elected a member of the French Academy of Painting in 1719, as a painter of *Fêtes Galantes.* He died at Paris 14th Sept. 1743.

Nos. **101–4.** *The Four Ages of Man.*

No. **101.** *Infancy.*

Groups of gaily-dressed children, at play, under a stately arcade or portico.

No. **102.** *Youth.*

Young people of both sexes, who appear to be contemplating the adornment of the person, forming a group of seven figures in a garden pavilion.

No. **103.** *Manhood.*

A party of pleasure, some reclining upon the green-sward: two archers are shooting at the popinjay. A composition of ten figures: the arrangement of the grouping indicates the age of courtship.

No. **104.** *Age.*

An old woman spinning with another asleep in a chair by her side: of the male portion of the group one old man is caressing a dog, another is making advances to a young girl. Composition of six figures.

Engraved by Desplaces, and by L'Armessin, fils. On canvas, 1 ft. 1 in. *h.* by 1 ft. 5½ in. *w.* each picture.

They are mentioned by D'Argenville among the principal works of Lancret. Bequeathed to the National Gallery, in 1837, by Lieut.-Col. Ollney.

LANDINI (Jacopo),

Or Jacopo di Casentino, born at Prato Vecchio, in the Casentino, about 1310, was a pupil of Taddeo Gaddi, and painted in a very similar style. He was an established painter at Florence in 1350, and assisted in the formation of the Florentine Academy of St. Luke; he was enrolled one of the Company of Painters in 1351. He was also an architect. Jacopo was distinguished chiefly as a fresco painter;* he executed many frescoes in various places in Tuscany, some of which are highly spoken of by Vasari; but few traces of them now remain. He was the master of Spinello Aretino, who when young assisted him in some of the many works he executed in Arezzo. Jacopo di Casentino died at an advanced age, in his native place, towards the close of the fourteenth century about 1390. Vasari states that he attained the age of eighty.†

No. **580.** *St. John the Evangelist lifted up into Heaven; with various saints; and other scenes from the life of the Evangelist.*

In the centre is St. John lifted up by the Lord among the patriarchs and apostles of the church;‡ on the left are, Saints

* The term fresco is used by Vasari and others in describing the wall paintings of the early Italian masters, but the method of *buon fresco* was not in use till the close of the 14th century.

† Vasari, *Opere, &c.* Ed. Milanesi, I. 669.

‡ "Post hæc juxta altare foveam quadratam fieri jussit et terram extra ecclesiam jactari. In quam beatus Evangelista descendens expansis manibus gratias Deo egit, et orationem devotissimam fudit. Quâ finitâ tanta lux super eum emicuit quod a nemine videri potuit. Recedenteque lumine, fovea reperta est Manna repleta," &c. See the *Golden Legend.* St. John Evan. p. 27; and Peter de Natalibus, *Catalogus Sanctorum,* ii. 7.

Bernard, Scholastica, Benedict and John the Baptist; on the right, Saints Peter, Romualdo, Catherine and Jerome.* Immediately over the centre picture, is Christ risen from the Dead, the gates of hell cast down on one side, and on the other the donor and his family presented to him by St. John the Evangelist and St. John the Baptist; over the left picture is the archangel Michael, and over the right, the archangel Raphael with Tobias. In the three upper pictures are represented, in the middle the Trinity, the Virgin and the Angel of the Annunciation at the sides.

In the predella below are St. John the Evangelist distributing alms and baptizing catechumens; the vision in the Island of Patmos, in which four angels are binding four beasts, and the woman pursued by the serpent is flying into the wilderness; St. John liberated from the cauldron of boiling oil, in which he was placed by the orders of the Emperor Domitian; and at the extreme ends, St. Apollonia† and St. Verdiana.

In the pilasters—on the left are Saint Francis, St. Cosmas and another saint above; on the right, St. Margaret, St. Damianus and St. Nicholas of Bari. In all, twenty-two pictures.

In tempera, on wood. Principal pictures, centre 4 ft. *h.* by 2 ft. 1 in. *w.* sides 3 ft. 9 in. *h.* by 2 ft. *w.*; *cuspidi*, or upper pictures, centre 1 ft. 4½ in. *h.* by 11 in. *w.*, sides 1 ft. 4½ in. *h.* by 10 in. *w.*; predella pictures 1 ft. *h.*, centre 1 ft. 10½ in. *w.*, sides 1 ft. 9½ in. *w.* Outside measure of the altar-piece, 9 ft. 5 in. *h.* by 8 ft. 5 in. *w.* In its original frame, restored.

Formerly in the church of San Giovanni Evangelista at Prato Vecchio, in the Casentino. Purchased at Florence, from the Lombardi-Baldi collection, in 1857.

No. **580A.** *The Holy Trinity and The Annunciation.*

Three terminal panels of the altar-piece No. 580.

In tempera, on wood. Central panel, 1 ft. 5 in. *h.* by 10¾ in *w.*; side panels, 1 ft. 4¾ in. *h.* by 9¾ in. *w.*

LANINI (BERNARDINO)

Born at Vercelli about 1508, became the best scholar and imitator of Gaudenzio Ferrari, though he did not equal his master. In later life he approached more to the manner of

* In the open book held by St. Jerome is written: *Penitenciam agere, est perpetrata mala peragere, et peragendo non perpetrare*; to do penance is to work out sins, and in working them out to sin no more.

† Inscribed St. Apollonia, but the emblem, a female breast held by a pair of pincers, is generally that of St. Agatha. The common emblem of St. Apollonia is the tooth held in a pair of pincers.

Leonardo da Vinci and became one of the principal Milanese painters of his time. LANINI's works were chiefly in fresco. The date of his birth is uncertain, but he was an established master in 1539. At Borgo Sesia, near Varallo, there is an altar-piece inscribed "*Bernardinus pausillum hoc quod cernis effigiabat* 1539." His principal works are the *Sibyls* and other frescoes in the Cathedral of Novara. He died about 1578.

No. **700.** *The Holy Family.*

With the Magdalen, Pope Gregory the Great, and St. Paul presenting an apple to the infant Saviour. A rocky landscape in the distance, whole figures, life-size. Signed—



On wood, circular at top, 6 ft. 7 in. *h.* by 4 ft. 3 in. *w.* The frame is a rich cinquecento carving of the period.

Purchased in London from Mr. G. H. Phillips in 1863.

LELY (SIR PETER).

This painter, Dutch by family, was born at Soest in Westphalia in 1618; his father was Captain Van der Faes-Lely. At a very early age PETER showed so decided a passion for art that his father sent him to Haarlem to learn painting in the school of Pieter Fransz de Grebber. He was taken to England in 1641 by William Prince of Orange, son-in-law of K. Charles I. In

the December of that year Van Dyck died, and young LELY, who admired the works of that master and regarded them as models for his own practice, soon succeeded him in general estimation, and, finally, as Court painter. When the unfortunate King was in durance at Hampton Court LELY, it is said, took what was destined to be the last portrait made of him.* The fall of the monarchy did not much affect LELY's position. The Protector sat to him, previously giving the painter stern injunctions to portray him as he was, with all his "roughnesses, pimples and warts," on pain of forfeiting payment. On the restoration of the monarchy LELY became the favourite royal painter, receiving the titles of knight and chamberlain. His portraits of the ladies of the Court of Charles II., including the royal mistresses, are well known. He certainly had great abilities, a good sense of beauty and colour, and a facile pencil. The affectation and mannerism too often apparent in his female portraits are perhaps in some measure due to the fashion of the time. SIR PETER LELY died suddenly Nov. 30, 1680, while painting the Duchess of Somerset. He was buried in St. Paul's Church, Covent Garden, where a bust of him by Grinling Gibbons, with Flatman's epitaph existed until 1795, when they were calcined by the fire there.†

No. **1016.** *A Full-length Portrait of a Girl.*

Dressed in a bluish-white simar, in which she is holding some red cherries, with which she is feeding a parrot on a balustrade by her side; her feet are naked; a red curtain in the background, and a landscape.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 4 in. *w.*

The Wynn Ellis Bequest. 1876.

LE NAIN.

There were three brothers of this name; two of them, Louis and Antoine, worked so much together and had so much in common that it is not easy to distinguish their works. They were born at Laon, Antoine in 1588 and Louis in 1593. Their

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* This is believed to be the picture now at Sion House, in which the King standing, and seen at three-quarter length, appears in conversation with his son the young Duke of York (afterwards K. James II.), who hands his father a penknife to cut open a letter.

† Walpole's *Anecdotes of Painting in England.*

pictures represent principally scenes of peasant life, and have a direct air of truth, and a rëalism which is remarkable at a time when the artists of the French school turned with one accord to classicism, and were frequently characterised by a false and bombastic style. Their works are mostly small in scale. Both the brothers died in 1648, soon after they became members of tht Académie Royale.

No. **1425.** *Portrait Group.*

A peasant woman sits surrounded by rustic children. On a chair in front of her a boy in a red coat, drab-coloured breeches, and blue stockings, holds a drinking glass in one hand and is about to raise a stone jug with the other. Four little girls humbly, but picturesquely, clad complete the group. Dark grey background.

Formerly in the Bohn collection.
On panel, 10 in. *h.* by 1 ft. 0¼ in. *w*
Presented by Mr. L. Lesser in 1894.

LE SUEUR (EUSTACHE).

Was the son of Cathelin le Sueur, a carver in wood. He was born in Paris in 1616, and studied under Simon Vouët, and his first works are much in the manner of his master, from whom, to quote his biographer, Le Comte de Caylus, " he learnt to work " in a large style and to admit nothing of meagre or dry in his " compositions." Eight pictures done in his early youth, illustrating the *Dream of Polyphilus*, were done in tapestry at the Gobelins. Later on he corrected the mannerisms acquired from Vouët by the study of the Italian masters, though he would never go to Rome as was the custom of the historical painters of the time. His first works were principally mythological and allegorical subjects painted as decorations. Thus he executed a series in the Hotel Lambert Thorigny at Paris,* on which he seems to have worked at intervals during the whole of his career; which, however, was but a short one, for he died at the age of thirty-eight. Another series, representing, scenes from the story of Juno and other mythological subjects, was done for Anne of Austria for her apartments in the Louvre. The pictures by which Le Sueur is best known are a series of twenty-two scenes from the life of St. Bruno, painted for the cloisters of the Chartreuse at Paris, between 1645 and 1648. These, which

* These are now in the Gallery of the Louvre.

were originally painted on panel, were transferred to canvas, and are now in the Louvre.* The number of works executed by Le Sueur is very large, besides those already mentioned, he painted numerous pictures of religious subjects, done for churches and for private individuals in Paris and the immediate neighbourhood. He died in Paris in 1655.

Le Sueur's works partake of the academic style of the period, but are distinguished by much grace and are less mannered than those of most of his contemporaries, and occasionally show genuine dramatic power. His colour was somewhat crude, but his pictures in the museum at Brussels, where there is a large collection, have considerable force and richness of effect, and are painted in a large and free style. He was assisted in his work by his three brothers and his brother-in-law, and the landscape backgrounds are said to have been sometimes done by Patel.

No. **1422.** *The Holy Family.*

In the interior of a lofty stone building supported on columns, the Virgin, clad in a pale red robe and blue mantle, stands on the left hand of the picture with her foot on a stool or block of masonry, bearing in her arms the Infant Christ, who raises His hand, in the act of benediction, towards St. Elizabeth and the child St. John, who kneel on the right. Behind them St. Joseph, leaning on a staff or implement of carpentry, seems to watch the Holy children.

On canvas, 2 ft. 1¼ in. *h.* by 1 ft. 7½ in. *w.*
Presented by Mr. Francis T. Palgrave in 1894.

LIBERALE DA VERONA.

LIBERALE di Giacomo† was born at Verona in 1451. Having already before his 17th year acquired considerable practice as a miniaturist, he left Verona to seek work in convents, and wandered to the Benedictine Monastery of Mont' Oliveto, where he was employed to paint in the choral books. Thence, after 1469, he went to Siena, and engaged in similar work for the

* Le Sueur was one of the artists who, breaking away from the *maîtrise* or guild of master-painters, formed a society and school, which, being taken under the protection of Louis XIV. became in 1648 the *Académie Royale.*

† So he is named in Sienese records relating to him. In a document of 1515 he is styled "Liberalis Magistri Jacobi a Blado de S. Joanne in Valle." S. Giovanni in Valle was a part of Verona.

Duomo there.* Returning to Verona (about 1477?), Liberale took to painting on a larger scale; his style, moreover, undergoing great modifications during his subsequent career. Works of his may still be seen in the churches of S. Fermo and Sant' Anastasia, as well as in the Vescovado. A *St. Sebastian bound to a tree* is in the Brera Gallery at Milan; a work which perhaps indicates the influence of Mantegna, but more conclusively shows that Liberale had been in Venice, as the background of the picture represents a characteristic canal scene in that city. The martyr's figure is carefully drawn from ordinary nature, though without a thorough knowledge of structure. This work is in oil, a vehicle which Liberale adopted in his later practice. In the same medium is executed an *Enthroned Madonna with Angels* in the Casa Scotti at Milan, bearing the forged signature of Andrea Mantegna, a fraud which, though it long deceived critics, is contradicted and exposed by the whole style of the painting itself. A *Madonna* of 1489 is in the Berlin Gallery, the only dated work of the master now extant. Other productions by him are in the Municipal Gallery at Verona, in S. Leo at Venice, and in the Palazzo Torrigiani at Florence. Liberale's death is placed by Vasari in 1535, but no notice of the painter is on record later than 1515. Scholars of his were the elder Caroto, Francesco Torbido (il Moro), and, probably, Niccolò Giolfino.

No. 1134. *The Virgin and Child, attended by Angels.*

The Virgin, in a crimson robe and dark blue mantle, leans over the Infant Christ, whom she supports on her lap. Behind her, two youthful angels press forward, one of them holding a flower. The figures, excepting that of the Infant, are seen only at half-length.

On wood, in oil, 1 ft. 11½ in. *h.* by 1 ft. 5½ in. *w.*

Purchased in 1883, at Venice, from Signor Fabris.

* The choral books of Mont' Oliveto Maggiore have been transferred to the Cathedral of Chiusi. Four of them contain miniatures, ten in number altogether, by Liberale. He executed about thirty-six miniatures for the Duomo at Siena. The antiphonaries which contain them have long since disappeared from Siena. Records of payments made to Liberale for these works are given by Milanesi *Documenti per la Storia dell' Arte Senese*, II., pp. 384–386.

Ascribed to LIBERALE da VERONA.

No. **1336.** *The Death of Dido.*

In the centre of a piazza surrounded by an arcade, Dido, standing on an hexagonal platform of two stages, with circular steps at its base, prepares to stab herself with a dagger. On the lower stage of the platform is the funeral pyre already kindled. In the foregound stand friends or courtiers. Under the arcades on either side of the scene are numerous persons assembled to witness the immolation, while others look on from balconies above. On the extreme right and left of the picture, beyond the arcades, are portions of a landscape representing a lake or sea-shore on one side, and a woodland scene with horsemen tilting, on the other.

On panel, 1 ft. 4½ in. *h.* by 4 ft. *w.*

Purchased in 1891 from Mr. Edward Habich, of Cassel.

LIBRI (Girolamo dai). (*See* GIROLAMO.)

LICINIO (Bernardino).

Of Pordenone, in Friuli, was a disciple and distant relation of the more eminent Giovan Antonio Regillo da Pordenone, with whom he has not seldom been confounded. The year of his birth is not recorded, nor is that of his death, but dates on his pictures prove that he was active between 1524 and 1541. He is best known by his portraits. These he frequently painted in half-length groups, put together with little skill in composition and without much power in design. On the other hand Licinio may be termed a colourist by virtue of the warm ruddy glow which he imparted to his flesh tones, and which, though monotonous, conveys a sense of life. Good examples of his portrait groups are to be found in various collections. Amongst them may be specified *The Painter and his Family* in the Borghese Palace at Rome; *An Artist and his Pupils* at Alnwick Castle; *A Family group* at Hampton Court, and a similar subject in the Hermitage, St. Petersburg. But this painter shows to greater advantage in more limited compositions; as in the *Lady seated* in the Dresden Gallery; *A Lady at a Spinet* (*with another figure*) at Hampton Court; and the *Portrait of Ottaviano Grimani* in the Belvedere at Vienna. In religious subjects, which he sometimes attempted, the *Enthroned Madonna and Child with attendant Saints,* a large altar-piece in the Frazi at Venice, takes the first place. After this come a similar altar-piece in the church o[f]

Saleto near Padua; a *Madonna and Child, with Saints*, formerly in the Manfrin Gallery, but now belonging to Lord Wimborne; a *Virgin and Child and St. Jerome* in the Uffizi, and other productions elsewhere.

No. **1309.** *Portrait of a Young Man.*

Over half-length; the head turned to the spectator's left; the right forearm resting on a parapet, the hand, adorned with two finger-rings, and holding a pair of tan gloves; the left arm akimbo. Beardless face, dark blue eyes, the brown hair parted in the middle and drawn behind the ears. The dress a black full-sleeved gown lined with grey squirrel fur over a black doublet; the low-bosomed shirt shows the neck, around which is a fine gold chain supporting a curved gold ornament, probably a charm. Warm grey background. On the parapet is inscribed in black majuscules—

STEPHANVS
NANI · ABAVRO
XVII · MDXXVIII
· LYCINIVS · P

On canvas, 2 ft. 11 in. *h.* by 2 ft. 5½ in. *w.*

Purchased in London at the sale of the Chipstead (Perkins) collection in 1890.

LIESBORN, THE MEISTER VON. (*See* **GERMAN SCHOOLS.**)

LIEVENS (JAN),

Or LIVENS, was one of those Dutch painters of the 17th century who, submitting to foreign influences, considerately modified the style in which they had been educated. LIEVENS was born October 24, 1607, at Leyden. There he was apprenticed to Joris van Schoten; afterwards he became a fellow pupil with Rembrandt under Pieter Lastman at Amsterdam. In 1631 he came to London, where he was patronized as a portrait painter by King Charles I. He appears to have remained here until 1635. Meanwhile Van Dyck had been expressly invited hither by the King, and LIEVENS became decidedly impressed with the mastery and elegance of that painter's work. He had, further, opportunity of studying the creations of great Italian masters in the magnificent collection which the King was then forming. Thus LIEVENS fell into eclecticism, while dominated always in his notions of chiaroscuro by the powerful example of

Rembrandt. No evidence shows that he ever visited Italy. From 1635 till towards 1643 he resided at Antwerp; and there the productions of Rubens could not fail to excite his admiration and affect his views. In this interim he paid a visit to Leyden, in 1639–40. From Antwerp he removed to Amsterdam, where, with the exception of a short stay at the Hague in 1661, he remained until his death on the 8th of June 1674. He was buried there in the Nieuwe-Kerk. LIEVENS had a deserved reputation as a portraitist. Some of his compositions, biblical and quasi-historical, are ambitious and imposing, though they betray the mingled influences of various prototypes. His large picture of the *Visitation*, in the Louvre, has a certain grandeur of aim; but an over-care to discriminate the too rich materials of the dresses is disturbing in such a subject. Of higher worth is *Abraham's Sacrifice*, in the Doria Palace at Rome, there catalogued under the name of Titian.

No. **1095.** *Portrait of Anna Maria van Schurman.**

Life-size figure to waist, in a black velvet dress trimmed with brown fur; throat bare. Seated at a table holding an open book in her hands. Three-quarter face; dark background.

On canvas, 2 ft. 9 in. *h.* by 2 ft. 2 in. *w.*
Presented by the Trustees of the British Museum in 1880.

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* This lady, remarkable for her character, her learning, and her accomplishments, was born at Cologne of patrician parents in 1607. As a child she showed extraordinary aptitudes, and as she developed into womanhood mastered, first, Latin and Greek, then Hebrew, Syriac, Arabic, and Ethiopic, even compiling a grammar of the last-named tongue. Of living European languages, besides German and Dutch, which were those of her childhood, she was familiar with French, Italian, and English. She studied philosophy and several of the physical sciences, and held correspondence with some of the most erudite men of her day. She was, further, skilled in design, painting and engraving; in music she excelled. Her tone of mind was strongly religious. Late in life coming into contact with Labadie, she espoused the doctrines and the cause of that persuasive impostor, inducing the Princess Palatine Elizabeth to adopt them also. She accompanied him in his fugitive wanderings, and, after his death, collected his disciples at Wieuwerd in Friesland, where she died in 1678, in utter destitution. Such was her renown, that she was visited by Queen Christina of Sweden and other illustrious women. William Penn, when in Holland, sought her at Wieuwerd. Several of her writings were published; one of them under Spanheim's editorship. Besides some earlier notices, a memoir of her by Ægid. D. J. Schotel appeared at Hertogenbosch (Bois-le-Duc) in 1857.

LINGELBACH (JOHANN OR JAN)

Was born at Frankfort-on-Maine in October 1623. He went early to Holland, studied also in Paris, and in Italy, which he visited in 1644, remaining there six years. In 1650 he returned to Germany, and finally settled at Amsterdam, where he was buried in November 1674. He used to insert figures in the pictures of Wynants, Verboom, and other painters. German School; but is commonly reckoned among Dutch painters.*

No. 837. *The Hay Harvest.*

Some men and a woman loading a cart with hay, before which are standing the two unyoked horses, and a third horse on which is a rider with a woman on a pillion behind him. On the right are some haymakers reposing near the stem of an old tree. On the left is a man angling in a small stream on the other side of which is a hawking party approaching a small house on the road side. Signed *J. Lingelbach.* 1661.

On canvas, 2 ft. 3 in. *h.* by 2 ft. 10 in. *w.*

Purchased with the Peel collection in 1871.

LIPPI (FRA FILIPPO).

FILIPPO LIPPI, the son of Tommaso di Lippo a butcher in Florence, was born about 1406. Left an orphan when eight years old, he was committed to the care of the monks of the Carmelite convent close to which his parents had lived, and at the docile age of 14 or 15 was induced to take the vows of the order. Soon after this date the conventual church, S. M. del Carmine, was consecrated, and as the young monk was approaching manhood he may have seen Masolino—he must have seen Masaccio—painting in its renowned Brancacci chapel. Whether he became actually a pupil of Masaccio is uncertain; but he did execute some works in the church which were said to be thoroughly imbued with that master's spirit.† Towards the close of the year 1431 FRA FILIPPO was permitted to leave the convent in order no doubt that he might be free to practise his art; but he remained a friar and continued to wear the frock.‡

* Gwinner, *Kunst und Künstler in Frankfurt-am-Main*, 1862.

† These have perished, some through decay, others in a fire which destroyed a great part of the church in 1771.

‡ Vasari tells how Filippo, after his departure from the convent, was carried off from the Adriatic shore by Moorish rovers, enslaved in Barbary, and after a period of servitude sent safely to Naples by his benevolent master whose portrait he had drawn. Unfortunately this interesting tale is inconsistent with the facts as now known of the painter's life.

He soon received commissions, even attracting the favour of Cosimo de' Medici, who at a later period signally befriended the man whose genius he had early recognised. In 1442 Pope Eugenius IV. nominated LIPPI rector of S. Quirico at Legnaia; in 1452 he was made chaplain of the monastery of S. Niccolò di Fieri in Florence; sinecure offices, bestowed upon him as artist rather than as churchman. In the interval between his departure from the Carmine and the year 1453–4 some of his best panel pictures were executed. A little later he undertook his masterwork, the grand series of frescoes in the choir of the Pieve (now the Duomo) at Prato. These chiefly illustrate the acts and sufferings of St. John the Baptist and St. Stephen. They display all the highest qualities of FRA FILIPPO's art.* While thus engaged at Prato the friar-painter was appointed chaplain to the convent of Santa Margherita, a small community of nuns professing the rule of St. Augustine. This appointment brought about the most eventful incident in his career, the abduction of the young nun Lucrezia Buti. Painting an altar-piece for the convent chapel (by desire of the abbess) he persuaded the abbess to let him make a study of Lucrezia's head as a basis for that of the Madonna in the picture. In spite of the abbess's care and foresight FRA FILIPPO found an opportunity of declaring the love he had secretly harboured, and tempting Lucrezia to flee from her prison-house. Soon after, in the confusion of a solemn public festival at which the nuns were present, he conveyed her unobserved to his house. There she remained about two years and brought into the world the afterwards famous painter Filippino Lippi. Although induced to return to the convent and take fresh vows, Lucrezia again escaped to seek the friar's protection. The scandal now became so serious that FRA FILIPPO was threatened with punishment. But here Cosimo de' Medici intervened, and moved Pope Pius II. to issue a bull releasing the erring pair from their monastic vows, and sanctioning their marriage.† This concession, however, necessarily deprived

* *Delle Pitture di Fra Filippo Lippi nel coro della Cattedrale di Prato*, by the Canonico Baldanzi, Prato, 1836; *Della chiesa Cattedrale di Prato, Descrizione corredata di Notizie Storiche, &c., Prato*, 1846; Vasari, *Vite, &c.*; Baldinucci, *Notizie, &c.*; and Gaye, *Carteggio inedito d'Artisti*.

† Spinetta and Lucrezia Buti, sisters, first took the veil in 1451 when aged respectively 17 and 16, not of their own free will, but constrained by their eldest brother who, on his father's death had been left sole provider for a large family which his means were insufficient to support.

On each occasion of Lucrezia's flight from the convent, Spinetta, equally longing for freedom, sought refuge with her sister under Filippo's roof. (Alessandra, the

Filippo of the power to hold any benefices in the church; thenceforward he had to live upon the earnings of his pencil. He had still various work to do at Prato; indeed it was not until 1465, that the frescoes in the Pieve, begun about twelve years before, were finished. He next sought and obtained a commission to execute a series of frescoes in the choir of the Duomo at Spoleto. Taking with him his pupil and assistant Fra Diamante, he commenced the work which he was not destined to finish. Overtaken by an illness, ascribed by some to poison, he died at Spoleto on the 9th of October 1469, and was buried in the Duomo. The work there was carried to completion by Fra Diamante.*

If FRA FILIPPO owed much to Masaccio and something to Fra Angelico, his style is nevertheless original and peculiar. Rejoicing in life, he loved to introduce its incidents even in the solemn, often mystic, scenes he had to represent. But this human element, with him so naïve and spontaneous, gives a singular charm to his works. He chose two different types for his Madonnas. In the *Presepios* of the Florence Academy and the Berlin Gallery the features of the spare countenance are long and delicate: in other instances the face is rounder, and the nose small and *retroussé*; the expression is always tender and anxious. In freedom of execution this painter was no less in advance of his predecessors than in variety and subtlety of colouring. His panel pictures exhibit contrasts of flat with juicy transparent tints previously unexampled in tempera painting. In the cast of the ample garments which he gave to his figures may be found motives novel, bold and striking.

Conspicuous among FILIPPO's larger panel pictures are the *Coronation of the Virgin* in the Florence Academy; the same subject in the Lateran collection; a *Nativity* containing many figures in S. Domenico at Prato; in the Communal Gallery of Prato an *Assumption*, supposed to be the picture in which the Virgin was the portrait of Lucrezia Buti, and in the Louvre a singularly fine though early work in which the Virgin stands on the dais of her throne, supporting in her arms the Infant who is adored by two kneeling bishops. Works of smaller dimensions are the *Presepios* referred to above; a *Madonna and Infant, with*

daughter of Filippo and Lucrezia, was born in 1465, four years after the marriage of her parents.) For a more detailed account of these events see the commentary on the life of F. Lippi in Milanesi's *Opere di G. Vasari*, T. II. p. 633. seqq.

* Distinguished scholars of Fra Filippo were Francesco Pesellino, Botticelli and indirectly, his own son Filippino Lippi.

two boy angels in the Uffizi, and the two exquisite lunettes, which are catalogued below. These, however, are merely examples out of many. FILIPPO's predella subjects are of remarkable beauty, and of a delicate finish uncommon in works of their class.

No. 248. *The Vision of St. Bernard.*

The Saint, dressed in white, is represented writing his homilies at a desk placed on a table formed of the solid rock. On the desk is some paper and a leathern ink bottle; by his side are some books. The Virgin, surrounded by angels, appears before him.

In tempera, on a hexagonal panel, the upper corners of a square being cut away, 3 ft. 2 in. *h.* by 3 ft. 5½ in. *w.*

Vasari states that Fra. Filippo painted two pictures to be placed over doors in the *Palazzo della Signoria* at Florence. The subject of one was the Annunciation, of the other a St. Bernard. The date of the latter picture is fixed by a record quoted by Baldinucci from the register of the *Provveditori di Camera,* whence it appears that on the 16th of May 1447 Fra Filippo received 40 *lire* "for having painted the figure of the Virgin and of St. Bernard to be placed before [above] the door of the cancelleria of the *Palazzo de' Signori.*" Purchased at M. De Bammeville's sale in 1854. In the catalogue of that sale this picture was attributed to Masaccio.

No. 589. *The Virgin Mary seated, an Angel presenting the Infant Christ to her.*

Under an arch is seen a distant view of a lake. Three figures small life size.

In tempera, on wood, 2 ft. 4 in. *h.* by 1 ft. 7½ in. *w.*

Formerly in the possession of Sig. Zambrini of Imola. Purchased at Florence from the Lombardi-Baldi collection in 1857.

No. 666. *The Annunciation.*

The Virgin Mary is seated in a richly furnished chamber and, in a garden opposite to her on the spectator's left, is the angel Gabriel announcing the birth of Christ.

In the centre of the picture a dove, proceeding in a ray of glories from a hand above, is approaching Mary. Small full-length figures.

On wood, in tempera, a lunette, 2 ft. 2 in. *h.* by 4 ft. 11½ in. *w.*

This and the following picture, No. 667, were painted for Cosmo de' Medici. This is marked with the *crest* of Cosmo, three feathers tied

together in a ring. The pictures were both procured from the Riccardi (Medici) Palace at Florence by the brothers Metzger, about 1846.*

Presented to the National Gallery by Sir Charles Lock Eastlake, P.R.A., in 1861.

No. 667. *St. John the Baptist with six other Saints.*

On his right are Saints Francis, Lawrence and Cosmas; on his left, Saints Damianus, Anthony and Peter Martire: all seated on a marble bench in a garden. Small full-length figures.

On wood, in tempera, a lunette, 2 ft. 2 in. *h.* by 4 ft. 11¼ in. *w.*

Companion picture to No. 666, described above. Purchased from Mr. Alexander Barker in 1861.

LIPPI (FILIPPINO).

FILIPPO LIPPI the younger, commonly called FILIPPINO, the son of Fra Filippo and Lucrezia Buti, was born at Florence about 1457. In consequence of the death of his father when FILIPPINO was still very young, he fell under the guidance of Fra Diamante, who had been his father's assistant. Subsequently he entered the studio of Sandro Botticelli, whose influence is very observable in many of his works. But FILIPPINO studied the frescoes of Masolino and Masaccio in the Brancacci Chapel, as his father before him had done, and in 1484 was appointed to complete the series which Masaccio had left unfinished nearly sixty years before. This work was nobly fulfilled and FILIPPINO's reputation was established.† A few years later he received a commission to paint some frescoes in the Strozzi Chapel in Sta Maria Novella. These, begun in 1487, were not completed until 1502. In the meanwhile FILIPPINO visited Rome, and there executed some frescoes for Cardinal Caraffa in Sta Maria sopra Minerva. All these works are of a high order of merit, showing great skill in composition, and great refinement of feeling. Amongst altar-pieces on panel by this painter one of the most attractive as well as one of the earliest is the *Vision of St. Bernard* in the Badia at Florence. Others are in Santo

* See *Opere di G. Vasari*, edited by Milanesi, Florence, vol. II., p. 616, note 2.

† The works of Filippino in the Brancacci Chapel are:—"The Restoring a Youth to Life," part of which was painted by Masaccio; the "Crucifixion of St. Peter," "St. Peter and St. Paul before Nero or the Proconsul," "St. Peter liberated from Prison;" and according to some "St. Paul visiting St. Peter in Prison," in which is the figure of St. Paul that was adopted by Raphael in his cartoon of "Paul preaching at Athens."

Spirito and in the Gallery of the Uffizi in that city. An exquisite work, the *Marriage of St. Catherine,* is in S. Domenico, Bologna. The Galleries of Munich and Berlin contain interesting examples. FILLIPINO married in 1497 Maddalena, daughter of Pietro Paolo Monti. He died at Florence, and was buried on the 18th of April 1504. He signed his name Philippinus Florentinus, Philippinus de Lippis, and also Filippus de Lipis.

No. **293.** *The Virgin and Child; St. Jerome and St. Dominic adoring the Infant Christ.*

The Virgin is seated in a landscape, with the infant at her breast; the two saints are kneeling one on each side of the Virgin, St. Jerome on her right, St. Dominic on her left. Below, in a predella, are represented the dead Christ, supported by Joseph of Arimathea, with half figures of St. Francis and the Magdalen in separate compartments on each side. The arms of the Rucellai family are painted at the extreme ends.

In tempera, on wood, 6 ft. 9 in. *h.* by 6 ft. 1 in. *w.* The predella, 8 in. *h.* by 7 ft. 9 in. *w.*

We learn from Vasari that this picture was originally painted for the Rucellai Chapel in the church of San Pancrazio at Florence; after the suppression of this church it was removed to the Palazzo Rucellai, where it remained until it was purchased of the Cavaliere Giuseppe Rucellai in 1857 for the National Gallery.

38.526
32

No. **592.** *The Adoration of the Magi; or, the Wise Men's Offering.*

The holy family is in front of a ruined building on the spectator's right, and the magi are prostrating themselves before the divine Infant; on the left is an immense retinue of followers reaching to the extreme limits of the picture on that side. A rocky background. Small figures.

In tempera, on wood, 1 ft. 8 in. *h.* by 4 ft. 7 in. *w.*

Formerly in the possession of the Marchese Ippolito Orlandini of Florence. Purchased at Florence from the Lombardi-Baldi collection in 1857.

138.526
13

No. **598.** *St. Francis in Glory.*

With the *stigmata,* standing, holding in his arms and contemplating a small crucifix; above on each side five angels playing musical instruments. Inscribed below—HUNC SEQUANTUR, HUIC

JUNGANTUR, QUI EX EGYPTO EXEUNT, IN QUO NOBIS CLARA LUCE VEXILLA REGIS PRODEUNT, and dated A.D. MCCCCXCII.* Gold back ground.

In tempera, on wood, $19\frac{1}{2}$ in. *h.* by $12\frac{1}{2}$ in. *w.*

Formerly in the collection of the Marchese Giovanni Costabili, at Ferrara, from which it was purchased for the National Gallery in 1858.

No. **927.** *An Angel adoring.*

Looking down, with the hands joined in the attitude of prayer. There are traces of wings and an aureole; and below it apparently the head of the Infant Saviour.

On wood, in tempera, 21 in. *h.* by $9\frac{1}{2}$ in. *w.*

This fragment belonged to Sir Augustus Callcott.

The Wynn Ellis Bequest. 1876.

No. **1033.** *The Adoration of the Magi.*

The Virgin is represented sitting on a raised platform in the centre of a half ruined temple, holding the Infant Christ on her left knee, while St. Joseph stands behind. The Magi crowd round in attitudes of respect and adoration. In the immediate foreground are their attendants with horses and other animals. To the right are mounted heralds blowing trumpets. Above this group in the distance is seen a mediæval castle. The end of the building behind the Holy Family is converted into a stable. About 70 figures are introduced in this picture.

On wood (circular), 4 ft. $3\frac{1}{4}$ in. diam.

Purchased in 1878 from Mr. W. Fuller Maitland, M.P.

No. **1124.** *The Adoration of the Magi.*

In the centre of the picture, before a ruined building, the Virgin is seated holding the infant Saviour on her knees. Behind her to the right St. Joseph leans upon his staff. Before them, at wide intervals apart, and clad in robes of ample dimensions, kneel three of the Magi offering their gifts. In the

* "Let those who depart out of Egypt follow him, and be united to him, in whom the standards of the king come forth, for us, in clear light." This is, with a slight variation, one of the eight strophes of a hymn to St. Francis, which will be found in a "Breviarium secundum ritum Romanum Venetiis impressum arte et impensis Andree de Torresanis de Asula MCCCCXCV.," &c.

Hunc sequantur,
Huic jungantur,
Qui ex Ægypto exeunt,
In quo duce
Clara luce
Vexilla Regis prodeunt.

distance a mountainous landscape, in which numerous figures are introduced representing the retinue of the Kings and anchorites at their devotions.

On panel, 1 ft. 10 in. *h.* by 2 ft. 9 in. *w.*

Purchased at the sale of the Hamilton Palace pictures in 1882.

Amico di Sandro

→ No. **1412.** *The Virgin and Child with the Infant St. John.*

The Virgin, whose figure is seen at three-quarter length, clad in robes of the traditional colours, with a white head-veil, stands behind a marble parapet or balcony bearing in her arms the Infant Christ, who is playing with a pomegranate. By her side is the youthful St. John in an attitude of adoration. On the balcony near him lies an open missal or Service-book. Further to the right, also on the balcony, is a shallow vase filled with flowers. Landscape background, with a distant view of buildings.

On panel, 1 ft. 11¼ in. *h.* by 1 ft. 5 in. *w.*

Purchased in London in 1894 at the sale of Lady Eastlake's Collection, where it was ascribed to Botticelli.

LIPPO DI DALMASIO,

Called also Lippo dalle Madonne, from the many pictures he painted of the Virgin and Child, was one of the earliest painters of the Bolognese School; he was the scholar of Vitale da Bologna. Lippo painted from the year 1376 to 1410, both inclusive. Such was the popularity of his Madonnas that, says Malvasia, a family was not considered rich in Bologna that did not possess one of his pictures of this class. His pictures are now very scarce.

No. **752.** *Madonna and Child.*

In a circular glory, angels hovering above; a flowery meadow below. Signed:—

Lippus Dalmasii pinxit.

In tempera, on canvas, 3 ft. 7 in. *h.* by 2 ft. 10 in. *w.*

Formerly in the Ercolani Palace, Bologna; purchased at Bologna from Signor Michelangelo Gualandi, in 1865.

LODOVICO da PARMA,

Said to have been a scholar of Francia, was a painter of repute at Parma early in the sixteenth century. Affò* notices an *Annunciation* in the church of the Eremitani, at Parma, as the work of Lodovico. The following picture is ascribed to him.

No. **692.** *Head of a White Monk, with nimbus and crozier, inscribed S.V.G.O.*

St. Hugh was Bishop of Grenoble in the twelfth century.

On wood, 16 in. *h.* by 12½ in. *w.*

Bequeathed by Lieut.-Gen. Sir W. Moore in 1862.

LOMBARD (LAMBERT).

LAMBERT, or LAMPRECHT LOMBARD, born at Liège of humble parents in 1505 was the scholar of Jean de Mabuse and Arnold Beer. He married when very young, travelled in Germany and France, and visited Italy in the suite of Cardinal Pole; there he became acquainted with Vasari who speaks highly of his general attainments, calling him, among other things, "an excellent architect." In Italy, though LAMBERT resided there for a very short time, he entirely acquired the Italian style of design. At the death of his patron Cardinal Erhard de la Marck Bishop of Liège, in 1538, he was compelled to return home,—where his example, according to Van Mander, greatly advanced the school of his native place. Hubert Golzius and Frans Floris were both scholars of LAMBERT LOMBARD. He died poor, at Liège, 1566: he was three times married and had children by each wife; this large family imposed burdens upon him that the art patronage of Liège did not enable him to support. He is reported to have died in the Hospital of Mont Cornillon. The pictures of this master are scarce; they are generally remarkable for the correctness of their drawing, and are executed in a manner somewhat peculiar to himself: the drawing is in the first instance elaborately and delicately defined, and the colours and shadows are only very slightly scumbled over the light ground. In 1565 a life of LAMBERT LOMBARD was published by Dominicus Lampsonius

* Ireneo Affò, *Il Parmegiano Servitor di Piazza ovvero Dialoghi Frombola*, &c., Parma, 1796. Crowe and Cavalcaselle attribute some other works at Parma to Lodovico. *Hist. of Painting in North Italy*, I., 591, note.

one of his scholars.* Lambert's drawings are numerous in chalk and with the pen; he also etched some plates; he was the best antiquary of his time and district.

143.530

1 No. **266.** *The Deposition from the Cross.*

St. John and the Virgin are supporting the dead body of Christ; above is the Holy Spirit in the form of the dove. Three figures half length, life size.

On wood, in oil, 3 ft. 6 in. *h.* by 2 ft. 3 in. *w.* Purchased with the collection of Herr Krüger of Minden, in 1854.

138.1500 **LOMBARD SCHOOL: XVI. CENTURY.**

45 No. **219.** *Dead Christ, supported by Angels.*

Three figures, small half length.

On wood, 1 ft. 11¼ in. *h.* by 1 ft. 6¼ in. *w.*

Presented by Sir W. C. Trevelyan, Bart. in 1849.

LONGHI (PIETRO)

Was born at Venice in 1702, and died there in 1762. Having made his first serious studies in the then celebrated school of Antonio Balestra at Bologna, he became a pupil of Giuseppe Maria Crespi in the same city. He finally settled in the place of his nativity, where, in 1734, he painted the *Fall of the Giants* in the Palazzo Sagredo. Such tasks were, however, ill-suited to the taste or the capacities of Longhi, and he soon fell back upon subjects more congenial to him, pourtraying, generally on a restricted scale, the daily life and amusements of his fellow citizens. His pictures, much sought after, are always pleasing, often delicate in workmanship, and sometimes not devoid of humour or pathos. But they never display the robust originality

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* Lamberti Lombardi apud Eburones Pictoris celeberrimi Vita, 8vo., Brugen Hubert Golzius, 1565. Rathgeber, *Annalen der Niederländischen Malerei, &c.*, folio, Gotha, 1843. Van Mander, *Het Schilder Boek.* Michiels, *Histoire de la Peinture Flamande et Hollandaise*, vol. iii. 8vo. Brussels, 1846.

of his great English contemporary, Hogarth. His series of the *Seven Sacraments* was etched by Pitteri. He himself etched other subjects, and several of his works were engraved by Alessandro Longhi, Bartolozzi and others.

No. **1100.** *A Domestic Group.*

Uncertain subject. Possibly a scene in a comedy. But the engraved portrait seen hanging on the wall, inscribed underneath " Gerardo Sagredo di Morei " (with some indistinct word below), might indicate that the subject relates to some story connected with the patrician family of Sagredo for whom Longhi had painted.

On canvas, 2 ft. *h.* by 1 ft. 7½ in. *w.*

Formerly in the possession of Count Oldofredi of Milan.

Purchased there from Sigr. Giuseppe Baslini in 1881.

No. **1101.** *The Exhibition of a Rhinoceros in an Arena.*

The spectators wear the costume of the last century and are chiefly masked. The keeper, who is pointing to the animal, holds its (detached) horn and a whip in his hand.

Painted on canvas, 1 ft. 11 in. *h.* by 1 ft. 6 in. *w.*

Formerly in the possession of Count Oldofredi of Milan.

Purchased there from Sigr. Giuseppe Baslini in 1881.

No. **1102.** *Portrait of the Chevalier Andrea Tron, Procurator of St. Mark's Venice.*

The procuratorship of St. Mark's was an office of exalted dignity at Venice and entitled the occupant to a seat in the Council of Ten. The broad golden stole on the shoulder in the present portrait probably shows that Andrea Tron was also a knight of the order of the *Stola d'Oro*, since the stole with which a procurator was invested by the Doge was of crimson velvet.

Painted on canvas, 8 ft. 2¼ in. *h.* by 5 ft. 5½ in. *w.*

Purchased, with its original frame, surmounted by the armorial bearings of the Tron family, from Sigr. M. Guggenheim of Venice, 1881.

No. 1334. *"The Fortune Teller."*

In the centre of the picture a young lady, wearing a hooped white dress, black silk mantle, and three-cornered hat of the last century, extends her left hand towards a female fortune-teller, who examines it attentively, while a cloaked cavalier, standing near in a white domino, watches the result. Behind the group are two other ladies. On the left of the foreground a market girl offers fruit, &c. for sale. In the background, on the right, an advocate converses with a masked lady. Signed *Petrus Longhi.*

On canvas, 1 ft. 11¾ in. *h.* by 1 ft. 7 in. *w.*

Purchased in London at the sale of the Cavendish-Bentinck collection, out of the interest of the Clarke Bequest, in 1891.

LOOTEN (JAN),

A Dutch landscape painter, born at Amsterdam about 1618, is distinguished for the free handling but somewhat dark or heavy colouring of his pictures, which are generally of large dimensions. He visited this country in the reign of Charles II., and died here in 1681. Berchem is reported to have sometimes painted the figures in his pictures.* At Fowberry Tower, Northumberland, is a large *Forest Scene* by LOOTEN with a party returning from hunting; and the monogram of Berchem —N.B.—is written on the hind quarters of a gray horse. At Combe Abbey, Warwickshire, are five large landscapes by this painter, two of which are signed and dated *Jan Looten,* 1660 and 1662. Important pictures by him are also to be found in the galleries of Copenhagen, Rotterdam, Berlin, Cassel, Darmstadt and in the Liechtenstein Collection at Vienna. Dates on his works range from 1656 to 1677.

No. 901. *Landscape.*

River scene with wooded banks. On the spectator's left two large oaks; among trees on the other side of the water some figures are seen, evening.

On canvas, 3 ft. 7 in. *h.* by 4 ft. 2 in. *w.*

Bequeathed by the widow of Mr. Jewer Henry Jewer in 1873.

* Kramm, *Geschiedenis van de Beeldende Kunsten in de Nederlanden, &c., Amsterdam,* 1864.

LORENZETTI (AMBROGIO),

OR DI LORENZO, the younger brother of Pietro (see the following memoir), with whom he worked frequently, was the most eminent painter of the Sienese school in the first half of the 14th century. The earliest known work of AMBROGIO appears to date in 1331. His great series of frescoes in the Sala della Pace of the Palazzo Pubblico at Siena is justly famous. There the walls are covered with immense compositions typifying *Good and Bad Government;* the allegorical figures being over life size, and of great beauty and majesty; the heads of extraordinary grandeur. The half-reclining form of "Pax" excels in ease and classic dignity. Other works by the hand of AMBROGIO exist in and around Siena. The date of his birth is unknown; he was still living in 1345.

No. **1147.** *Heads of four Nuns.*

Fragment of a composition in fresco formerly on a wall of the Capitolo of the Convent Church of S. Francis at Siena. Date about 1331.

1 ft. 10 in. square.

Purchased at Siena, from the interest of the "Lewis Fund," in 1878.

LORENZETTI (PIETRO),

The elder brother of Ambrogio (see foregoing memoir). Biographical notices of both brothers are wanting. PIETRO was already a painter of repute in 1305.* Although he worked in fresco only panel pictures by him (in tempera, of course) are to be recognized with any certainty. The earliest of these with a data (1329) is a *Madonna* in S. Ansano near Siena. In the Uffizi at Florence is another *Madonna*, of 1340. The Sacristy of the cathedral at Siena contains a charming triptych of his representing the *Birth of the Virgin* with the events attending it; this is dated 1342. This work, though small in scale, gives a high idea of the artist's powers. In the remarkable ancient pileat

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* Milanesi, *Documenti per la Storia dell' Arte Senese,* Vol. I. p 194.

Arezzo, S. Maria della Pieve, was formerly a *Madonna* surrounded with numerous smaller subjects. The whole is now in the Town Gallery. Vasari, who by a misreading of the signature on this work calls the painter Pietro Laurati, attributes also to him the fresco in the Campo Santo at Pisa, where the *Life of the Anchorites of the Thebaïd* is depicted; but there is no external and little internal evidence in corroboration of such an ascription. PIETRO married Giovanna di Mino del Cicerchia, sister of that Niccolò who composed a short poem on the Passion of our Lord. The painter was probably carried off by the terrible plague which ravaged Italy in 1348.*

No. **1113.** *A Legendary Subject.*

In a vaulted room (or aisle of a church?), spanned by segmental arches carried on slender columns, and enriched in the spandrils with mosaic inlay, a bishop, wearing his mitre and episcopal vestments, stands, attended by two ecclesiastics, near the steps of a raised daïs, on which a person of authority clad in a red mantle, is seated, with his back to the spectator and turning towards the bishop. On the right is an officer of State bearing a sceptre or mace. On the left are three other figures, one of whom bears a draped statuette in his arms, while another holds an altar candle.

On panel, 12 in. *h.* by 10¾ in *w.*

Presented by Mr. C. Fairfax Murray in 1882.

LORENZO DA SAN SEVERINO.

An artist of this name and his brother Jacopo were painting in Urbino in the early part of the fifteenth century. In the Oratory of San Giovanni Battista are still preserved some frescoes by these painters of the early date of 1416, representing passages from the life of the Baptist, and also the Crucifixion of Christ.

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* Milanesi, *Documenti per la Storia dell' Arte Senese*, Vol. I., p. 194.

The paintings bear the following inscription:—Anno. Domini. MCCCCXVI. DIE. XVIII. Julii. Laurentius. de. Santo. Severino. et. Jacobus. frater. ejus. hoc. opus. fecerunt. Lanzi remarks, that these painters, though they lived in the fifteenth century, painted like the Florentines of the fourteenth; and he adds, that we have works by them as late as 1470. This is scarcely possible.

Lanzi, in fact, seems to have been unaware of the existence of a later Lorenzo of San Severino, probably a son of the former, by whom there are works in the church of Pausolo near Maccrata and in the collegiate church of Sarnano dated 1481 and 1483.* To this painter must belong the picture in this collection, described below, and signed Lavrentivs II (secundus). The whole style of this work points to the fourth quarter of the 15th century.

No. 249. *The Mystic Marriage of St. Catharine.*

The Virgin and Child enthroned, surrounded by four saints, with a choir of angels above. On the right of the Virgin is St. Dominick, on the left St. Augustine; before the throne are kneeling on the left St. Demetrius of Spoleto, and on the right St. Catharine of Siena, on whose finger the infant Christ is in the act of placing the ring. St. Catharine wears her monastic dress, and in the gold nimbus or glory around her head is written, Santa Ktrina De Sena, allowing of no question as to her identity: in the nimbus of Christ are the words, Sum Lux; in that of the Virgin, Ave gratia plena Do. On the step of the throne are a cucumber and an apple; and in a cartouche on the front of the step is the signature given below. Gold ground, figures small life-size.

LAVR
ENTIVS·I·I·
SEVERNAS
PISIT

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* Crowe and Cavalcaselle, *Hist. of Painting in Italy*, III., p. 112.

On wood, 4 ft. 9 in. *h.* by 4 ft. 9 in. *w.*

Formerly in the sacristy of the church of Santa Lucia at Fabriano.* Purchased for the National Gallery at the sale of M. E. J. De Bammeville's collection, in 1854.†

LORRAINE (CLAUDE). (*See* GELLÉE.)

L'ORTOLANO. (*See* ORTOLANO.)

LOTTO (LORENZO)

Was born at Venice about 1480. Vasari, who couples him with Palma in one memoir, calls him the friend and companion of Palma, and says that, having at first imitated the style of Giovanni Bellini, he afterwards adopted that of Giorgione. Many of LOTTO's works bear witness to the general truth of this account. The probability is that he and Palma, who were of about the same age, were condisciples in Bellini's school. Were none of LOTTO's works signed or otherwise attested they would certainly bear very various attributions, as indeed many of his unsigned pictures have done, and as it is likely some do still. Only by extremely careful study and comparison can his hand be traced throughout in works which at first sight exhibit

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* Passavant describes it as there, in his life of Raphael—*Rafael von Urbino*, &c., 1839, vol. i. p. 428.

† There are two St. Catharines: the earlier, a young queen of Alexandria, according to the legend, belongs to the fourth century. She was at first a pagan, but, on being baptized, was espoused to the infant Christ. Her subsequent history will be found in the description of Raphael's picture of St. Catharine. The later St. Catharine was born at Siena in 1347; she became a Dominican nun, and ended a short life of extraordinary piety and zeal in Rome, in 1380. The legend of the mystic marriage, as exemplified in the picture above described, also belongs to her; and it would not be easy to determine, without a careful comparison of the dates of the mediæval legends, which saint had the distinction ascribed to her first. The attribute of the wheel belongs, however, exclusively to St. Catharine of Alexandria.

The Sienese saint was canonized by Pope Pius II. in 1461. The ceremony is the subject of Pinturicchio's ninth fresco in the library of Siena, which bears the inscription:—"*Pius Pontifex Maximus Catherinam Senen. ob innumera ejus miracula inter Divas retulit.*" The date of the canonization, 1461, would at first appear to limit the date of Lorenzo di S. Severino's altar-piece, by precluding the possibility of its having been executed before that year; but the popular voice has constantly anticipated the formal recognition of the Church, which necessarily, in many instances, only confirms the voice of the people. It might not be difficult to find instances of saints represented as such before their canonization. A case in point occurs in Siena, in the church of St. Catharine, where she is represented by Pacchiarotto visiting the body of St. Agnes of Montepulciano, almost a century before the solemn recognition of St. Agnes by the Church. The fact, therefore, that Catharine is here represented as a saint is not absolute evidence of the corresponding later date of the picture; and the Laurentius II. Severinas of this work may still be the Laurentius de Santo Severino who executed the frescoes of 1416 at Urbino.

little or nothing in common. Great versatility and remarkable impressibility are among the chief characteristics of LOTTO, who certainly was possessed of genius but whose development was oscillating and affected by many influences. The outward circumstances of his life, so far as they are known, seem to have reacted on a peculiar temperament. He moved much from place to place. We find him at various times in Treviso, Bergamo, the Marches of Ancona, Rome and Venice. And although the last-named city was his head quarters for four and twenty years he made excursions from it elsewhere. Towards 1550 he finally removed to the Marches and resided at Loreto, where he dedicated himself and his goods to Our Lady of Loreto in lieu of support from the Casa Santa. There he died about 1555, and was buried at Jesi.

From what has been said above it may be seen that it is not easy to define LOTTO's style, which varied considerably. If his earliest productions tend to prove his education under Giovanni Bellini, and if in later efforts the ways of Palma and Giorgione are more or less reflected, we are astonished to find in the superb altar-piece of S. Bartolommeo at Bergamo a strange foreshadowing of another great painter. The striking affinities with Correggio apparent in this work (and not in it alone) remain unexplained upon any reasonable hypothesis. The picture in question was commissioned in 1513, and completed in 1516 while LOTTO was dwelling at Bergamo. At that period the youthful Allegri appears to have been still in his native town, scarcely, if at all known beyond it; nor had he yet developed those peculiarities by which he is so easily recognised. Nothing warrants the suspicion of plagiarism on either side or suggests the probability of contact between the two painters.

As a colourist LOTTO remained throughout a Venetian. His flesh tints are true, and various as the age, sex, and temperament of the persons depicted. He was one of the greatest portrait painters of his time, and his sympathetic nature enabled him to seize the finer traits of his sitters to whose differing physique he adapted his pencil with wonderful ability. Some of his portraits have been attributed to Correggio, notably amongst these the fine one of Andrea Odoni at Hampton Court, which when cleaned some years ago disclosed the signature of LOLTO. Taken altogether LOTTO is an interesting and unique figure in art; and

if inequalities and weaknesses in his works forbid us to assign him a place in the first rank, he must always hold a distinguished position in the second. He signed himself *Laurentius Lotus*, *L. Lotto*, and occasionally *L. Loto*. The Latin form is found on his earlier pictures.

His best known works are to be looked for at Treviso (Santa Cristina); at Bergamo, in many of the churches there; at Jesi; Recanati; Venice; as well as in galleries, public and private, at Rome, Milan, Naples, Brescia, Bergamo, Madrid, Vienna, Berlin, Munich, Paris and London.

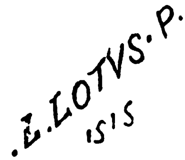
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8 No. **699.** *Portraits of Agostino and Niccolo della Torre.*

With various books and papers around them, two of the papers bearing the names of the subjects of the picture. Agostino, who holds "Galen" in his hand, was professor of medicine in the University of Padua. Figures half length, life size.

On canvas; 2 ft. 9½ in. *h.* by 2 ft. 3 in. *w.*

Signed—



Purchased in Bergamo from Sig^r Giovanni Morelli in 1862.

No. **1047.** *A Family Group.*

Supposed to represent the painter, his wife, and two children, dressed in Venetian costume of the 16th century, seated at a table covered with a richly-worked *továglia*. Behind them is an open window, looking out upon an expanse of water, with distant hills beyond.

Signed—L. Lotto.

On canvas, 3 ft. 9 in. *h.* by 4 ft. 7 in. *w.*

Bequeathed by Miss Sarah Solly in 1879.

No. **1105.** *Portrait of the Prothonotary Apostolic Juliano.*

A life-size figure, seen to the waist, with three-quarter face turned to the right. The features are those of a man past middle life, with smooth grey hair. He wears a black velvet gown trimmed with ermine, and open at the throat. He stands at a desk or table covered with a *tappeto* of rich pattern, and holds before him an open volume, close to which is a brass time-piece. Dark green curtain background, with an open window on left hand, through which a landscape is seen.

On the table lie two folded letters or documents.

On canvas, 3ft. 1 in. *h.* by 2 ft. 3¾ in. *w.*

Purchased at Venice from Sgr. M. Guggenheim, in 1881.

LUCIANI (SEBASTIANO),

Or SEBASTIANO VENEZIANO, as he signed himself, or FRA SEBASTIANO DEL PIOMBO, as he is generally called from the office which, late in life, he occupied at the Papal Court, was born, apparently at Venice, about 1485. He practised music when young; but, having a decided taste for painting, he became the pupil of Giovanni Bellini, and afterwards studied for some time under Giorgione. An early picture by him (a *Pietà*), in the collection of the late Sir Henry Layard at Venice, proves him, by its style and its signature, to have been Bellini's scholar; while his great altar-piece in S. Giovanni Crisostomo bears the unmistakable impress of Giorgione. About 1512 he was invited to Rome by the rich banker and patron of the arts, Agostino Chigi, in whose villa, now the Villa Farnesina, he executed some frescoes. At Rome he contracted a friendship with Michelangelo, who employed him to paint some of his designs; eventually SEBASTIAN attained such eminence through his own powerful colouring and Michelangelo's assistance, that, as a painter of altar-pieces, he was enabled to contend for the palm even with Raphael. He was very successful as a portrait-painter; Vasari particularly notices his great skill in painting the head and hands. In 1531 he was appointed Frate del Piombo by Clement VII.; and held the same office under Clement's successor, Paul III., until his death. He died at Rome, in 1547.

SEBASTIAN'S master-piece is undoubtedly the *Raising of Lazarus* in this collection. How much of the design, beyond the group of Lazarus and the men who are unswathing him, is directly due to Michelangelo, is a question open to speculation; but the influence of his great mind is very evident throughout. The dramatic unity of this grand composition is one of its most striking features. Crowded as it is with figures, no one of these is superfluous, and the mind is distracted by no episodes from the stupendous miracle which is taking place. The magnificent landscape that forms the scene of action is at all events the conception of the Venetian painter. Some other works by SEBASTIAN are confessedly carried out on the lines of the great Florentine's designs, such as the impressive *Pietà* at Viterbo; the *Scourging of Our Lord* in S. Pietro in Montorio at Rome; the frescoes of the vault in the same church, and the *Pietà* in the Hermitage. Amongst portraits by SEBASTIAN are specially to be noted the noble and charming bust of a lady in the Uffizi Gallery which, under the name of the Fornarina, until recently was ascribed to Raphael;* a somewhat similar portrait, formerly in Blenheim Palace, now in the Berlin Museum, and the famous portrait of Andrea Doria in the Doria Palace, Rome. These and others suffice to show that SEBASTIAN, even when unaided by Michelangelo, was capable of forming the grandest conception of his subject, and of clothing it in the noblest form. The technical qualities of his art underwent some modification after he had been for some time at Rome. The rich impasto which he had acquired with Giorgione was gradually exchanged for a smooth and glassy surface; and the charm of various colour tended to lose itself in rich general tone and even in sombre chiaroscuro. Searching for an indestructible material on which to paint, he was induced to try slate; and upon this substance several of his later works are executed. He preferred oil painting to fresco; and his endeavours to obtain leave to carry out in oil the *Last Judgment* in the Sixtine Chapel led to an unhealable misunderstanding between him and Michelangelo.

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* This famous portrait is now conjectured to represent Beatrice da Ferrara, a courtesan at Rome, sometime mistress of Lorenzo de' Medici, afterwards Duke of Urbino.

No. 1. *The Resurrection of Lazarus.*

Christ is in the middle of the picture uttering the words, "Loose him, and let him go;" Lazarus, on the point of being freed from his grave-clothes, occupies the right of the composition: on all sides is a dense throng of curious spectators, with astonishment and conviction depicted on their countenances. In the middle-distance to the left is seen a group of Pharisees in eager discussion; beyond them to the right is a bridge conducting to a city, in the extreme distance. Composition of many figures, of the natural size. On a slab of stone beneath the feet of Christ is written—*Sebastianus Venetus Faciebat.*

·SEBASTIANVS·VENETVS·FACIE
BAT·

Engraved by Delaunay; by Vendramini; by R. W. Lightfoot; and by G. T. Doo, R.A. Transferred in 1771 from wood to canvas, 12 ft. 6 in. *h.* by 9 ft. 5 in. *w.*

Painted at Rome, in 1517–19, for Giulio de' Medici, made bishop of Narbonne in 1515, afterwards Pope Clement VII. The Transfiguration by Raphael and this picture were painted for this prelate, to be placed in the Cathedral of Narbonne in France. Both works were publicly exhibited together in Rome, and there were not wanting those who preferred the work of Sebastiano to that of Raphael. According to Vasari, Sebastiano was assisted by Michelangelo in the design of parts of this picture, though we learn from a letter by Sebastian himself that Michelangelo left Rome when the picture was commenced; this was probably the autumn of 1517, when Michelangelo was summoned to Rome by Pope Leo respecting the church of San Lorenzo at Florence.* It was sent to the Cathedral of Narbonne, where it remained until it was purchased by the Duke of Orleans early in the eighteenth century. It was brought to England in 1792, with the rest of the Orleans Gallery, and came into the possession of Mr. Angerstein, with whose pictures it was purchased for the nation, in 1824.†

No. 20. *Portraits of Sebastiano del Piombo and the Cardinal Ippolito de' Medici.*

The Cardinal is seated at a table with pen and papers before him; the painter is standing opposite to him with his seal of office in his hand. Half-length figures, of the natural size.

* The Buonarroti MS. in the British Museum proves Michelangelo's visit to Rome in 1517.

† Sir Thomas Lawrence was in possession of some drawings of parts of this composition, ascribed to Michelangelo, including two sketches of the figure of Lazarus now in the British Museum: they were some time in the collection of the late King of Holland at the Hague.

Engraved by W. T. Fry, for Jones's *National Gallery*. On wood, 4 ft. 6 in. *h.* by 3 ft. 8 in. *w.*

Formerly in the Borghese Gallery at Rome, where it was sometimes called Borgia and Macchiavelli, and was attributed to Raphael. Ramdohr,* in his account of the works of art in Rome, in 1784, notices this picture as only probably by Sebastiano del Piombo. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 24. *Portrait of a Lady*, as *St. Agatha.*

Formerly supposed to be Giulia Gonzaga, a lady of the ruling family of Mantua, distinguished for her beauty and accomplishments. The nimbus, or glory, around the head indicates the Saint, and the pincers at the side, St. Agatha. Half-length, rather above the natural size.

Engraved by L. Stocks, R.A., for Jones's *National Gallery*. On canvas, 3 ft. *h.* by 2 ft. 6 in. *w.*

The portrait of Giulia Gonzaga, "a divine picture," as Vasari terms it, was painted at Fondi for the Cardinal Ippolito de' Medici, and by him presented to Francis I., of France, who placed it in his gallery, at Fontainebleau, from which it was some time afterwards lost. This picture, said to be the portrait in question, was painted in Rome; it is signed F. SEBASTIANUS, VEN. FACIEBAT, ROMÆ, was formerly in the Borghese Gallery at Rome, and bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

F. SEBASTIANVS
VEN
FACIEBAT
ROMÆ

LUCIDEL (NICOLAS).

This painter, born in the county of Bergen, Hainault, in or about 1527, died at Nuremberg probably after 1590. The name by which he is commonly known is said to be a corruption of his

* *Ueber Malerei und Bildhauerarbeit in Rom. &c.*, i. 289.

true surname de Neufchatel. In Antwerp, where, in 1539, he was a pupil of Pieter Coecke van Aelst, he was known as Colyn van Nieucasteel. He chose to sign himself Nicolaus de Novocastello. In 1561, or possibly a little earlier, he settled at Nuremberg for the remainder of his life. He painted portraits only. These are distinguished by careful and refined execution and great feeling for colour. The galleries of Vienna, Berlin, and Munich contain each a fine male portrait by Lucidel. By him, also, is a picture of a lady and her child in the collection of Count Nostitz at Prague; and by him too may be a charming portrait of a German lady in Earl Spencer's collection. The portrait described below (formerly ascribed to Antony Mor, and supposed to represent Jeanne d'Archel), rèveals in its style and its Upper German costume the handiwork of Lucidel. Its date, 1561, is the same as that on his portrait of the mathematician Neudörfer in the Munich Gallery.

No. 184. *Portrait of a Young German Lady.*

Life-sized standing figure, seen at half length, and turned very slightly to left; the hands folded in front. The dress is of crimson watered silk, guarded with velvet of the same colour; its narrow sleeves furred at the wrist. The piece of rich embroidery on the bosom is probably a separate article of dress. The shoulders are covered by the plaited chemise with its gold-embroidered throat-band. Over all, a massive gold chain descends below the waist. The close hair is bound with a circlet of gold. Jewelled rings are on the fingers. Dark (perhaps originally grey or green) background.

On canvas, 2 ft. 5 in. *h.* by 2 ft. 1½ in. *w.*

Dated 1561. Formerly in the collection of Mr. Beckford at Fonthill Abbey, whence it passed, in 1823, into the possession of Colonel Hugh Baillie. Purchased for the National Gallery from M. C. J. Nieuwenhuys in 1858.

LUINI (Bernardino).

It is singular that we should remain almost totally ignorant of the biography of a man who deserves so high a place in art, and has left so many noble works to testify to his powers, as Bernardino Luini. Even the precise date of his death is unknown, and we can but guess at that of his birth. Vasari, who must have

been familiar with his productions, dismisses him with a few condescending phrases, miscalling him Del Lupino. He was born at Luino near the Lago Maggiore perhaps about 1475. The earliest date found on his works is 1521; the latest record of him occurs in 1533. He may have developed under the influence of Borgognone and Bramantino previous to the absorbing sway of Leonardo da Vinci at Milan. That he became a direct pupil of Leonardo cannot be affirmed. Yet no immediate scholar of the great Florentine so well caught the gentler characteristics of his art, or reproduced so nearly his ideal of beauty, as LUINI. His female figures are full of sweetness and gracious dignity; and should we incline to cavil at the monotony of his type, its loveliness disarms us. But a merit even higher than his sense of beauty is the pathos which he infused into subjects that required it. These he imagined from within outwards, following his inspiration without egotism or mannerism. Unfortunately the constructive faculty, weak in LUINI, had not been strengthened by severe early training. Hence the defective composition perceptible in the more ambitious of his undertakings, as, for example, in the great fresco of the *Passion* at Lugano, where great beauty and feeling in single groups and figures but partly atone for helpless arrangement and want of concentration in the whole. LUINI painted in fresco, tempera and oil. His execution in the method last named is careful and refined with a smooth finish; the colour pleasing and often rich. But he appears to most advantage in fresco; for few have understood so well as he the management of the limited palette of the fresco painter, and that skilful juxtaposition of tints by which the value of each is exalted. The decorated party-wall and adjacent chapels in S. Maurizio at Milan must once have been as conspicuous for their harmonious colouring as the former still is for the radiant beauty of the Virgin Saints in its lower compartment. LUINI seems to have been in close association with Gaudenzio Ferrari whose inventive and dramatic genius influenced his later work. Besides the frescoes already mentioned others are preserved at Legnano, Saronno, and Milan. The subjects formerly in the Casa Litta (not all by Luini) are, since 1867, in the Louvre. Exquisite easel pictures are in the churches and public galleries at Milan and in the galleries of Florence, Paris, Berlin, Vienna and Petersburg. Many private collections here and abroad can boast of similar treasures, of

which the most famous is the *Modesty and Vanity* in the Sciarra-Colonna Palace at Rome, long ascribed to Leonardo da Vinci.

 No. **18.** *Christ disputing with the Doctors, or Christ arguing with the Pharisees.*

Composition of five figures, half-length, somewhat less than the natural size. Formerly ascribed to Leonardo da Vinci.

Engraved by D. Cunego, for the *Schola Italica, &c.;* and by W. Radcliffe, for Jones's *National Gallery*. On wood, 2 ft. 4½ in. *h.* by 2 ft. 10 in. *w.*.

Formerly in the Aldobrandini apartments in the Borghese Palace at Rome. It was imported into this country by Mr. Day in 1800, and was bequeathed to the National Gallery by the Rev. W. Holwell-Carr, in 1831. There are several old copies of it.

LUNDENS (Gerrit),

Or Lunden, as the name is oftener written in old registers, the son of Barent and Lyntje Lunden, was born at Amsterdam, and baptized September 27, 1622. His father was from Antwerp; his mother was the daughter of Christoffel van Sichem, pretty certainly the second well-known engraver of that name, who had removed from Basle to Amsterdam. On the 11th of April 1643, Gerrit married Agniet Mathys. He was still living in 1677, at Amsterdam.* The subjects which he painted were peasant interiors, where generally fiddling and dancing are going on. Two pictures of this class are in the Dresden Gallery, both dated 1656. A picture of a chiropodist and his patient is in the public collection at Hanover. These are good works of their kind, with much life in them, and well managed in respect of light and shade and colour. Six pictures by Gerrit occur in an inventory of the goods of Barent Lunden in 1660.† Mr. F. P. Seguier catalogues four subjects by Lundens sold in England between 1802 and 1839.‡

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* *Oud Holland*, II. Jaargang 1884, p. 206. Also III. Jaarg. 1885, p. 225; and IV., Jaarg. 1886. p. 304.

† Idem. III. pp. 225–6.

‡ *A critical and commercial Dictionary of the Works of Painters*, &c. London, 1870.

No. 289. *The March-out of a Company of the Amsterdam Musketeers. (Copy of Rembrandt's so-called "Night Watch.")*

This picture represents the officers of one of the companies of the Burgher Guard issuing from their *Doelen*, or hall of assembly, under the command of their captain, Frans Banning Cocq, Lord of Purmerland and Ilpendam, who is seen advancing in the centre, and giving orders to his lieutenant, Heer Van Vlaerdingen, to direct the march. All the figures are portraits. The scene is illuminated by a gleam of bright sunlight.

On wood, 2 ft. 2 in. *h.* by 2 ft. 8¾ in. *w.*

This picture, although but a greatly reduced copy of the renowned work by Rembrandt in the State-Museum at Amsterdam, has a unique interest as representing the pristine condition of its great original before it was mutilated on all four sides and shorn of some of its figures. The fact of this mutilation, long surmised, and now fully proved, is notified in an inscription placed over the picture at Amsterdam. The copy by Lundens in this Gallery, and an existing contemporary sketch in water-colours, made for Banning Cocq himself, form, together with other evidence, irrefragable proof of the injury done to the original in the earlier half of the last century in order to suit the picture to the dimensions of a room to which it was at that time removed.

Painted for Frans Banning Cocq towards 1660; sold at the Van der Lip sale at Amsterdam in 1712; at the Boendermaker sale in 1768,* and acquired by the dealer Fouquet, who sold it to M. Randon de Boisset of Paris, from whose sale in 1777† it passed into the hands of the banker Lafitte; withdrawn at the sale of Counts d'Orsay and Hohenzollern in 1810,‡ it afterwards reached England, and the hands of Mr. George Gillow. In or before 1836 it was seen by Smith in the possession of Mr. William Brett,§ and in 1857 became the property of the nation by the bequest of the Rev. Thomas Halford.

For the evidence which this small picture affords of the injuries inflicted upon the original, the reader is referred to an article by M. Louis Gonze, containing a letter to him by M. E. Durand-Gréville, in the *Gazette des Beaux Arts*, T. XXXII. Nov. 1885; to a contribution by M. Meyer, Junr., in *Oud Holland*, IV. p. 205; and, finally, to a most interesting paper by M. E. Durand-Gréville, giving a *résumé* of the whole evidence, and entitled "Les Vicissitudes d'un Tableau célèbre," in the *Revue politique et littéraire* (*Revue Bleue*) 3me Série, VII. année, July 16, 1887.

MABUSE. (*See* GOSSART.)

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* It was in the Boendermaker collection in 1758, and probably long before that and was supposed to be Rembrandt's own study for his large picture.
† C. Blanc. *Trésor de la Curiosité*, &c., I., p. 354.
‡ Idem. II. p. 265.
§ Smith, *Catalogue raisonné*, &c. VII. No. 149.

MACRINO D'ALBA.

So signed himself Giangiacomo Fava, a citizen of Alba in Piedmont, of whose artistic career little is known. He probably studied at Vercelli and later at Milan while Vincenzo Foppa held a high position there. Works by Macrino are at Alba, Asti, in the Certosa of Pavia, and are frequent in the Pinacoteca of Turin. An interesting and characteristic altar-piece is in the Staedal Institute at Frankfort-on-the-Main. Dates on his pictures are 1496 and 1506; but it is unlikely that these dates represent either the earliest or the latest period of his activity.

No. **1200.** *A Group of Two Saints.*

On the right St. Peter Martyr, clad in the robes of his Order, bears in his hands a palm branch and service book fastened with a gilt clasp. On his head is a cleaver, the emblem of his martyrdom. On the left is a Bishop wearing a jewelled mitre and a cope with richly embroidered orphreys, fastened at the breast by a gilt and jewelled morse. He holds a crozier in his left hand and raises his right in benediction. The head of each saint is encircled by a nimbus with a simulated inscription. The figures are about half life-size and are seen at half length. They stand under a coffered beam with a background of blue sky crossed by white clouds.

On panel, 2 ft. 5½ in. *h.* by 1 ft. 8½ in. *w.*

No. **1201.** *A Group of Two Saints.*

On the left St. Thomas Aquinas (?), clad in a monk's robes, holds a crucifix in his right hand, while his left rests on an open volume the pages of which are inscribed with the text PRECEPTA PATRIS MEI SERVAVI. Close beside him is St. John the Baptist, half draped, and bearing in his left hand a scroll with the sacred text ECCE · AG[NVS] · DEI · QVI · TOLLIT [PECCATA · MVNDI]. The background to these figures and the nimbus behind each head are of the same character as in the companion picture described above.

On panel, 2 ft. 5½ in. *h.* by 1 ft. 8½ in. *w.*

The two pictures described above, parts of an altar-piece, were purchased at Milan, of Sgr Giuseppe Baslini, out of the "Walker Bequest," in 1885.

MAES (NICOLAS).

MAES * (in more modern form, MAAS,) was born at Dort in 1632. When eighteen years of age he entered the studio of Rembrandt at Amsterdam, and remained with that master until 1654. He then returned to Dort, where, with the exception of a sojourn at Antwerp, he abode until 1678, when he settled for the rest of his life at Amsterdam, dying there and being buried in the Oude-Kerk Nov. 24 1693. NICOLAS MAES ranks high amongst the many scholars of Rembrandt and amongst Dutch painters generally. He assimilated the principles of his master without adopting his subjects. In the class of pictures by which he is best known, namely in-door scenes taken from ordinary life, he unites subtlety of chiaroscuro, vigorous colour, and great mastery in handling, with that true finish which never becomes trivial. The figures are finely drawn, and their action is perfect. Harmonies of red and black prevail in these works; sometimes pervading the picture in subdued tones; sometimes brought out in full contrasting force against white. The smaller pictures by MAES in this gallery and *The Listener* in the Duke of Wellington's collection are among the finest examples of the former mode of treatment; the latter mode is illustrated in the two powerful *Spinners* in the State-Museum at Amsterdam. Exquisite specimens of the art of MAES are in the Six Collection at Amsterdam, in the Royal Gallery at the Hague, at Frankfort, Hanover, Munich, Berlin and St. Petersburg; also in private collections in England. His earlier portraits are remarkably fine, showing much of Rembrandt's influence; those of a later period partake of the Frenchified taste then invading Holland. Save in portraiture MAES rarely painted his figures life size; but, besides the *Card Players* in this Gallery, other compositions of his on the same large scale are known: for example: *La Rêveuse* (a girl at a window) in the Amsterdam State-Museum; a fine group of two figures belonging to the Society "Arti et Amicitiæ" at Amsterdam; an *Old Woman* in the Brussels Gallery, and *L'heureux Enfant*, a picture containing three figures, which was sold with the San Donato collection in 1880. MAES etched a few plates.

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* The combination *a e* in Dutch words is pronounced like *ä* in the English words *mar, rather*, etc. In fact the *e* in such cases is silent, and its phonetic use is to lengthen the syllable.

No. 153. *The Cradle.*

A little girl is rocking a child to sleep in a cradle. An open book and a jug are standing upon a table, covered with a rich Turkey mat. Signed with the monogram of the painter.

On wood, 15½ in. *h.* by 12¼ in. *w.*

No. 159. *The Dutch Housewife.*

A girl scraping parsnips, with a child by her side watching her. On the other side is the Flemish kruik or beer-jug, so often introduced into the pictures of this master. Signed, and dated 1655.



On wood, 13½ in. *h.* by 11½ in. *w.* Etched in the *Portfolio.*

Both pictures were bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. 207. *The Idle Servant.*

A kitchen-maid has fallen asleep over her work; before her on the floor are strewed various kitchen utensils; and on a cupboard behind her a cat is in the act of stealing a duckling ready trussed for cooking. Another servant standing by her side, with a beer-jug in her hand, is laughing at the disorder around. In an inner apartment in the background the family is seen at dinner. Signed, and dated 1655.



On wood, 2 ft. 3½ in. *h.* by 1 ft. 9¼ in. *w.*

Bequeathed to the National Gallery, in 1846, by Mr. Richard Simmons.

No. 1247. *The Card-players.*

A a small table, covered with a brown cloth, a young man and a young woman are engaged at cards. He is dressed in black velvet with gold embroidery; she in a gown of deep-toned scarlet slashed at the elbows. She wears earrings, a gold chain and bead necklace, and has pearls in her brown hair. The young man has just played, and looking out of the picture with an archly patient expression awaits the play of his opponent. The girl, on the right, in profile, with her cards held high before her face, and her right hand hovering above them, anxiously

ponders her selection. The figures, life-size, and seen at three-quarters' length, nearly fill the picture. The background, of a dark olive-brown tone, shows the base of a pillar behind the girl's head.

On canvas, 4 ft. *h.* by 3 ft. 4 in. *w.*

Purchased in 1888 at the sale of the Gatton Park (Lord Oxenbridge's) Collection.

No. **1277.** *A Man's Portrait.*

A life-size seated figure, seen to the waist. The face, nearly full, appears from the features, which are large and strongly marked, to be that of a man about 60 years of age. He is clad in a black gown trimmed with brown fur and a large square cut linen collar on which his hair falls from the back of his head, concealing the ears. The cheeks are close shaven, but he wears slight moustaches and a chin tuft. He holds a book in his left hand while his right rests on the arm of his chair. In the background a crimson curtain. Signed and dated 1666.

On canvas, 2 ft. 10¼ in. *h.* by 2 ft. 3½ in. *w.*

Presented by Sir Theodore Martin, K.C.B., in 1888.

MANNI (GIANNICOLA),

O GIOVANNI NICOLA, son of PAOLO MANNI, was born at Città della Pieve the native town of Pietro Perugino, whose pupil, and sometime assistant he became. Documentary notices dating back to 1493, and relating to commissions which he received, indicate that he settled at Perugia and continued to work there. He long followed faithfully in the path of Perugino, but later adopted, as far as he could, the leadership of Andrea del Sarto. Amongst some works by MANNI, of respectable merit, but purely in the style of Perugino, is a large altar-piece, formerly in the church of S. Domenico, now in the public gallery, at Perugia. It represents the glorified Saviour between the Virgin and the Baptist, surrounded by angels; while below a host of saints stand in adoration. Other productions of his are in the same collection. In 1515 he began the frescoes which adorn the chapel attached to the Sala del Cambio. These works, carried on for some years in a desultory way, reflect the changes which his style underwent in the interval. The Louvre contains an altar-piece and some smaller works by him all of strictly Peruginesque

type. GIANNICOLA was elected a Decemvir of Perugia in 1527. He died Oct. 27, 1544.

No. **1104.** *The Annunciation.*

On the right the Virgin, clad in garments of the traditional colours, kneels in prayer behind an ornamental desk on which is an open book. On the left, the announcing angel, enveloped in a dark yellow mantle and holding the lily, kneels on one knee with bowed head. The light-coloured architecture of the room leads in perspective to an opening through which is seen the landscape without. This small panel probably formed the apex of an altar-piece.

On wood, 2 ft. *h.* by 3 ft. 5 in. *w.*

Purchased in 1881, together with No. 1103, from the Marchese Perolo Monaldi, of Perugia.

MANTEGNA (ANDREA).

This great master was born in 1431; that he was a Paduan was considered a well established fact until a document discovered at Venice seemed to point to Vicenza as his native place.* His father was a certain Biagio, apparently of Padua. The boy when quite young fell under the eye of Francesco Squarcione who, seeing his talent, not only accepted him as pupil but also adopted him as son; whence it may perhaps be inferred either that Biagio was poor (as Vasari states), or that dying prematurely he had left his son an orphan. In Squarcione's studio ANDREA met with a number of other scholars, among whom was the promising young Niccolò Pizzolo, However moderate may have been the claims of Squarcione

* The date of Mantegna's birth is established by an inscription on a picture of his once over the high altar of Sta Sofia at Padua. Vasari, who had evidently seen this now lost picture, relates that it was painted when the artist was but 17 years old; and Scardeone (*De Antiq: Urbis Patavii*, etc., Basiliae, 1560) gives the inscription itself—ANDREAS MANTINEA PATAVINVS ANN: SEPTEM ET DECEM NATVS SVA MANV PINXIT. MCCCCXLVIII.

With regard to the *place* where the painter was born, his own signatures, and a mass of other evidence seemed to leave no doubt that it was Padua. But the document alluded to above, which dates in 1455, and concerns a lawsuit between Squarcione and Mantegna, designates the latter "Andream Blasii Mantegna de Vicentia pictorem." It must be observed, however, that here the name Mantegna, being in the Italian form, and therefore without any case-ending, we are left in doubt whether to couple it with *Andream* or with *Blasii*, and consequently whether *de Vicentia* applies to the father or the son. The document was discovered by Cav: F. Stefani in the State Records at Venice, and has been published by him in the *Archivio Veneto*, T. XXIX. parte I., 1883, p. 191. It is referred to in Milanesi's *Vasari*, T. IX., Aggiunte, p. 260, and in Sir H. Layard's edition of *Kugler*, V. 1, 283 note.

to originality as an artist, he must have been an able teacher. He had travelled and studied much, and had collected stores of artistic materials; paintings, fragments of ancient sculpture and casts from the antique. These he set before his pupils as models, but inculcated at the same time the study of nature. In his academy MANTEGNA so ripened that when little more than a boy he was practising independently. As he was attaining manhood he had the further advantage of associating with Jacopo Bellini and his sons Gentile and Giovanni; though this alliance, cemented by a marriage with Jacopo's daughter Nicolosa, cost ANDREA the friendship of his foster-father. After having painted some easel works of distinction, as for example the áncona of St. Luke, now in the Brera at Milan, MANTEGNA received a commission to complete the frescoes of the chapel of Saints James and Christopher in the church of the Eremitani at Padua. The paintings on the vault and some of those on the choir walls had been executed by other pupils of Squarcione, the best apparently by Pizzolo, who lost his life early in a private quarrel. MANTEGNA's labours in that chapel are too well known to need description.* They occupied some of the interval between 1454 and 1459. In the latter part of that period was also produced the magnificent altar-piece of S. Zeno at Verona, a work which in grandeur of conception, solemnity of presentation, and splendour of decorative effect was never transcended, even by the master himself. As early as 1456 Lodovico Gonzaga, Marquis of Mantua, had sought to attract MANTEGNA to his capital, making him the most liberal offers. These overtures were long without result, although the painter professed to be at the disposal of the prince, and did really undertake various work for him before 1463. In 1466 ANDREA was at Florence, on business not clearly defined, and it was hardly before the close of that year that he removed his family to Mantua, his future home under three successive princes.† Of his work in that city little now remains. The frescoes executed in the Castello di Corte were obliterated, with the exception of a portion of those which once lined a room called the Camera de' Sposi where large spaces of wall are now blank. The subjects still preserved (not

* They have been copied for the Arundel Society, and in part published.

† For the correspondence between the Marquis Lodovico and Mantegna, and many other valuable documents relating to the painter, see Armand Baschet in *Gazette des Beaux Arts*, T. XX. 1866, pp. 318 to 339, and 478 to 491.

without much restoration) are of importance, illustrating ANDREA's powers as an observant portrait painter and an ideal inventor. Lodovico, his spouse Barbara of Brandenburg, their family and courtiers appear upon the walls in groups which, for all their formality, interestingly depict the manners of the time. The decoration of the vaulted ceiling is rich and beautiful, especially in the centre, where the blue sky is imaged through a circular opening bounded by a balustrade about which cluster amorini, while ladies peer over into the room below. This is a marvel of design and skill in perspective; the foreshortening of the children's figures reaches the point of illusion. Still more beautiful are the winged boys that support an inscribed tablet over the door. Among works produced in Mantua, but now no longer there, are the temperas of the *Triumph of Caesar*, painted for the palace of S. Sebastiano. This once magnificent series, now deplorably defaced, was one of the finest of ANDREA's creations. The subject was one suited to an imagination that loved to resuscitate the ancient world and render it to the living eye in all its detail and with all its human interest.* From this congenial labour the painter was called away by an invitation from Innocent VIII. to Rome, where he spent two years (1488 to 1490) in decorating the chapel of the Belvedere, a part of the Vatican since demolished in alterations. During his busy life at Mantua ANDREA executed most of his engravings, works which alone place him in the highest rank as an inventor, and which in fact did spread his fame and influence far beyond the places where his paintings could be seen. Intensity may be said to be the characteristic of MANTEGNA as an artist. Deeply in earnest, he swerved from his purpose neither to the right nor to the left. In expressing tragic emotion he sometimes touched a realism beyond the limits prescribed by poetic art. So, too, he never arrived at an ideal of female beauty. But he could be as tender as he was stern; and we

* The "Triumph of Caesar," a continuous composition over 80 feet long, of nearly life-size figures, painted in tempera on canvas, is now at Hampton Court. It was purchased in 1628 from the then reigning Duke of Mantua for King Charles I., and was exempted from the sale of the King's effects after his death. For the correspondence relating to the purchase, see *Original unpublished State Papers, &c.*, ed. by W. Noël Sainsbury, 1859, Appendix H., p. 320, seqq. For a general history of the work, and a detailed description of it, see Ernest Law's *Historical Catalogue of the Pictures at Hampton Court*, London, Bell, 1881. Portions of the composition were engraved (with differences) by Mantegna himself. The whole series was reproduced by means of chiaroscuro wood-blocks, by A. Andreani in 1590, while the original was still in good condition.

forget the homely plainness of one of his Madonnas in the devoted and boding mother or the benign protectress. His children are always childlike and without self-consciousness. He loved allegory and symbolism; but with him they clothed a living spirit. Regarding MANTEGNA from the more purely technical side he was a master of the highest order. His forms are correct and nobly conceived; the extremities carefully wrought out and select. An occasional lengthiness in his figures adds to their dignity and never oversteps possible nature. His colouring, whether it was the product of a defined system or of certain predilections only, has a harmony of its own that more than satisfies the eye. Drapery he treated as a means of displaying the figure. This peculiarity he derived from an almost too exclusive study of ancient sculpture. Yet so thoroughly does it accord with his whole style that none would willingly miss a single fold which the master thought worthy of almost infinite care. Some of his earlier pictures have been referred to already; others are the *St. Euphemia* at Naples, the exquisite triptych in the Uffizi, the *St. Sebastian* at Vienna, and the knightly *St. George* in the Venice Academy. To a maturer time belong the *Madonna della Vittoria* of the Louvre (1496), the large *Madonna and Saints* in the Casa Trivulzi at Milan, and the two remarkable subjects in the Louvre, the one allegorical (*Wisdom vanquishing Vice*), the other mythological, and called *Parnassus*, in which last the master reached the utmost in classic beauty of form, freedom and grace of action, and charm of colour. MANTEGNA died at Mantua on the 13th of September 1506. His son Francesco, who in his father's later years had assisted in his studio, practised afterwards independently.*

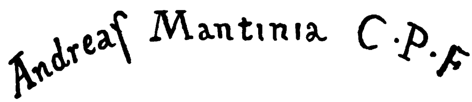
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* The expenses and debts incurred by Mantegna in founding the family chapel in Sant' Andrea had embarrassed him seriously, and his valuable collection of antiques, &c. had to be sold, partly before and partly after his death.

For notices and documents relating to him and his works, consult, besides the sources referred to in the foregoing notes, P. Coddè; *Memorie biographiche*, &c., Mantova, 1859. Gaye; *Carteggio*, &c., Vols. I. and III. Carlo d'Arco; *delle Arti*, *&c., di Mantova*, 1857-8. Braghirolli; *Alcune Documenti*, &c., in *Giornale di Erudiziona artistica* I. Commentario alla Vita di A. M. in Milanesi's *Opere di G. Vasari*, T. III., 413 (a complete list of Mantegna's productions). Crowe and Cavalcaselle; *Painting in N. Italy*, Vol. I.

No. 274. *The Virgin and Child enthroned; St. John the Baptist and the Magdalen.*

The Virgin is seated, with the Child standing on her knee, on a low throne surmounted by a canopy. On the right of the Virgin is St. John the Baptist, on her left the Magdalen, both standing. The back-ground consists chiefly of orange and citron trees. On a scroll attached to the cross held by St. John is written *Ecce agnus Dei, ecce qui tollit peccata mundi*;* and on the inner side of the scroll above is the painter's signature—*Andreas Mantinia C.P.F.* (Civis Patavinus fecit).



Engraved in Aliprandi's *Private Gallerie Milanesi.*† In tempera, on canvas, 4 ft. 6½ in. *h.* by 3 ft. 9½ in. *w.*

This picture is described and extolled by various Italian writers on art, including the authors of several guide-books of Milan.‡ It is stated by Borroni to have formed part of the collection of the Cardinal Cesare Monti, who was Archbishop of Milan from 1632 to 1650. The principal part of that collection was bequeathed by him to his successors in office, and a considerable portion is now deposited in the Brera Gallery; but the picture in question remained with the Monti family, having been placed by the same prelate—as early, according to tradition, as 1610—in the private chapel of the Palazzo Monti. After the extinction of the Monti family, in the last century, the mansion, and the Mantegna with it, became the property of the Andreani family, when the picture was removed from the chapel to one of the apartments. The families of Mellerio and Somaglia succeeded as proprietors. From the representative of the last-named house the picture, having been first bought by Signor Baslini, passed into the possession of Signor Roverselli, from whom, in the autumn of 1855, it was purchased for the National Collection.

No. 902. *"The Triumph of Scipio."*

Or the reception of the Phrygian Mother of the Gods among the publicly recognized divinities of the Roman State.

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* "Behold the Lamb of God, which taketh away the sins of the world."—*John* i. 29.

† *Raccolta delle migliori Dipinture che si conservano nelle private Gallerie Milanesi.* Milan, 1813.

‡ *Le Vite, &c.*, di Giorgio Vasari. Firenze, le Monnier, vol. v. 1849, p. 188. The passage referred to is in the commentary, by Selvatico, on the life of Mantegna, with a list of his works.

Storia della Pittura Italiana, &c., da Giovanni Rosini. Pisa, vol. 3, 1841, p. 262.

Milano Nuovamente Descritta dal Pittore Francesco Pirovano. Milano, 1822, p. 256.

Il Forestiere in Milano, di Bartolommeo Borroni. 1808, vol. 1, p. 49.

Nuova Guida di Milano. Milano, 1796, 2de edizione, p. 119.

About the year B.C. 204, while Hannibal still occupied Italy, the religious fears of the Romans were excited by unusual falls of meteoric stones. The Sibylline books were in consequence consulted, and some verses were interpreted to declare that the foreigner might be driven out if the Idæan Mother were brought from Pessinus to Rome. Ambassadors were accordingly sent by the Senate to obtain from king Attalus the delivery of the sacred stone. On their way to Phrygia the Delphic oracle was consulted. Success was promised but they were admonished that, on their arrival with the goddess in Rome, the person to be entrusted with the duty of receiving her should be the worthiest man in Rome. The honour was thereupon awarded by the Senate to Publius Cornelius Scipio Nasica, an honour, according to Livy, more to be coveted than any other which could be bestowed either by the Senate or the people.

It is this honour that is recorded in the inscription on the plinth:—

S. HOSPES NUMINIS IDÆI. C.*

In the centre of the picture Scipio, attended by other Romans and some Asiatics, is in the act of receiving the goddess. The sacred stone alleged to have fallen from heaven and the image of the goddess, to give token of her presence, are borne on a litter. Claudia Quinta, a Roman lady sent with others in his company to receive the deity, has thrown herself before the image. Some slur had attached to her reputation, but she had proved her innocence by invoking the goddess mother and drawing off from a shoal in the harbour of Ostia, with the aid of a slight rope merely, the vessel which bore the sacred image.†

The procession is accompanied by the music of drums and pipes, constituting part of the worship of Cybele. Composition of twenty-two figures.

In the background are introduced imaginary monuments to C. Scipio Nasica's father and uncle, Publius and Cneus Scipio, who both fell in battle near Tarragona in Spain, in 211 B.C.

The monument to the uncle is inscribed—P. SCYPIONIS EX HYSPANENSI BELLO RELIQUIÆ—"The relics of Publius Scipio from the Spanish war." That to the father—S.P.Q.R. CN. SCYPIONI CORNELIUS. F.P.—"In the name of the Senate and the Roman people, Cornelius to Cneus Scipio. Placed by his son."

On canvas, in tempera, in monochrome; 2 ft. 4½ in. *h.* by 8 ft. 10 in. *w.*

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* "The Host of the Idæan Deity," from the 3rd Satire of Juvenal, l. 137–8; "Da testem Romæ tam sanctum, quam fuit hospes Numinis Idæi." The S. C. signify the decree of the Senate: *Senatus Consultum*.

† Compare Ovid's *Fasti*, IV. 305, et seq.; Suetonius, *Vit. Tib.* 2; Livy, xxix. 10, 11, and 14; and Paterculus, II. 3.

This picture, representing an event glorious in the history of the Scipios, was painted for a Venetian nobleman, Francesco Cornaro, afterwards cardinal, in order to throw lustre upon the genealogy of the family of the Cornari which claimed to belong to the Roman *gens Cornelia.**

An advance payment of 25 ducats was made to Mantegna in 1504, and the picture was completed in 1506, only a few months before the painter's death.

In consequence of an embargo laid upon the contents of Andrea Mantegna's studio by Cardinal Sigismondo Gonzaga, bishop of Mantua, the picture remained in that city, and the painter's son Francesco made an unsuccessful claim to it as an inheritance from his father, offering to repay the amount received in advance for it.†

The Cornaro family eventually obtained possession of the picture, and placed it in their palace at San Polo in Venice where it remained until the early part of the present century.

It was brought to England, and was for some time in the possession of the late George Vivian, Esq., from whose son, Captain Ralph Vivian, it was purchased for the National Gallery in 1873.

No. **1125.** *Two Female Figures, probably personifying Summer and Autumn.*

Both are heavily draped. The figure representing Summer bears a corn sieve in her hands; above her head is painted in relief a vase containing lilies, and a decorative festoon of foliage. Autumn, whose face is seen in profile, raises a goblet to her lips. In the background is a sapling.

Painted in monochrome of gold and brown on a (feigned) marble or agate ground.

Each panel 2 ft. $4\frac{1}{4}$ in. *h.* by 9 in. *w.*

Purchased in London at the sale of the Hamilton Palace pictures in 1882.

No. **1145.** *Samson and Delilah.*

In the centre of the foreground Samson lies asleep with his head in the lap of Delilah who is clipping his hair with shears.

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* Cornaro (in the Venetian dialect Corner) is derived from the Latin Cornelius. See inscriptions on the tombs of the Cornari in Sansovino's "Description of Venice," churches SS. Apostoli and S. Salvatore.

† Gaye, *Carteggio inedito, &c.*, vol. II. p. 71, gives a letter from Cardinal Bembo to Isabella Gonzaga, Marchioness of Mantua, relating to this picture; see also vol. III. of Gaye, p. 564; and Bottari, *Lettere Pittoriche*, vol. VIII., ed. Milan 12mo., 1825, letters XII. and XIV.; and in Carlo D'Arco, *Arti e Artefici di Mantova*, vol. I. p. 70. See also Vasari, ed. Lemonnier, vol. V., p. 196. It is remarkable that the real subject of this picture is not mentioned in any of the above accounts, or in any published notice of it.

To the right a rock from which water flows through a spout into a stone trough below. In the background a hedge of olives and lemon shrubs, from beneath which springs a vine trained round a tree trunk above. On the trunk of the tree are inscribed the following words:—FOEMINA DIABOLO TRIBVS ASSIBVS EST MALA PEIOR.

In tempera, on linen or silk; 1 ft. $6\frac{1}{4}$ in. *h.* by 1 ft. $2\frac{1}{4}$ in. *w.*

The whole is intended to represent a relief in white on a coloured marble ground.

Purchased in London at the sale of the Sunderland drawings in 1883.

28 No. **1417.** *The Agony in the Garden.*

In a rocky landscape the Saviour kneels in prayer on a rising ground, and sees in a vision five angels bearing the instruments of Passion. Below, in the foreground, the three disciples are sleeping heavily by the side of the brook Kedron, which flows in front; and on a withered tree sits a cormorant; rabbits are playing round, and two egrets stand in the water. In the background is the city of Jerusalem, and a procession of soldiers, led by Judas, is descending the road from one of the gates.

The original suggestion for this treatment of the subject appears in a composition in Jacopo Bellini's sketch-book in the British Museum. A precisely similar treatment, but differently arranged, is to be found in the picture by Giov. Bellini (No. 726) in this Gallery; and again in the picture by Mantegna in the Museum at Tours, which formed one of the three predella pictures to the great altar-piece in S. Zeno at Verona.

Signed Opus Andreae Mantegna on the rock over the sleeping disciples.

Painted in 1459 for Giacomo Marcello, Podesta of Padua.

On panel, 2 ft. $0\frac{5}{8}$ in. *h.* by 2 ft. $7\frac{1}{2}$ in. *w.*

Formerly in Cardinal Fesch's Collection, and then in that of Mr. Wm. Coningham; it then belonged to Mr. Thomas Baring, whose pictures afterwards passed to the Earl of Northbrook, from whom the present picture was purchased for the Gallery in 1894.

MANTEGNA (Francesco),

The second son of Andrea was born at Mantua about 1470. He was the pupil and assistant of his father, and completed some works which he had left unfinished. Francesco was still living in 1517.*

* Moschini, *Della origine della Pittura in Padova, &c.*

Andrea Mantegna, son of Lodovico, and grandson of the painter, placed a monument, in 1560, in the family chapel in Sant' Andrea, at Mantua, to his father, his grandfather and his uncle, Francesco, with the following inscription:—OSSA ANDREAE MANTINEAE FAMOSISSIMI PICTORIS CUM DUOBUS FILIIS IN HOC SEPULCRO PER ANDREAM MANTINIAM NEPOTEM EX FILIO CONSTRUCTO REPOSITA MDLX.*

No. 639. *Christ and Mary Magdalen in the Garden.*

Called a "Noli me tangere,"—touch me not. *John* xx. 17. A vine with purple grapes hanging over the figure of Christ is supported on a dead tree; on the other side a bird is seen defending its nest against a snake which has crept up the tree; on the left is a bee-hive.

On wood, 16¾ in. *h.* by 12 in. *w.*

Formerly in the Duroveray Collection. Purchased at Paris, from M. Edmond Beaucousin, in 1860.

No. 1106. *The Resurrection of Our Lord.*

A mass of hollow rock fills the centre of the picture containing a marble sarcophagus upon the edge of which stands the risen Saviour, partly clad in a red mantle, his right hand raised in benediction, his left bearing a tall rod surmounted by a cross composed of golden balls with a red cross banner attached to it. On the ledge of rock below lie sleeping four soldiers while a fifth seems to keep watch. A slender tree closes the picture to the right. The serene sky indicates advanced dawn.

On wood, same size as No. 639.

Formerly in the Capponi Palace, Florence; afterwards successively in the collections of the Rev. J. Sandford, Mr. Coningham, and M. His de la Salle. Purchased from Mr. A. W. Thibaudeau in 1881.

No. 1381. *The Holy Women at the Sepulchre.*

On a platform of naked rock, before the mouth of a cave, lies the open sarcophagus of our Lord, with the angel seated upon its edge. At its further end stands Mary Magdalene, seen against the morning sky, looking wonderingly at the empty tomb, out of which the Angel demonstratively lifts an end of the shroud. Below, on the right, are the two other women, one of whom presses towards the platform. Beyond them a slender tree rises against the sky and hilly distance. In the foreground towards the left is a pool on which are two water-fowl, while a tortoise crawls towards it.

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* Coddè, *Pittori, &c., Mantovani.*

On wood, same size as Nos. 639 and 1106.

Formerly in the Capponi Palace, Florence; afterwards in the possession of the late Lord Taunton. Bequeathcd to the nation by his Lordship's widow, Lady Taunton, in 1892.

MANTOVANO (RINALDO). (*See* **RINALDO.**)

MARATTI (CARLO), *Cavaliere*,

Or MARATTA was born at Camerano between Loreto and Ancona May 13th 1625. He went early to Rome, where he entered the school of Andrea Sacchi. He soon became the most distinguished pupil of that master; and after the deaths of Pietro da Cortona and Sacchi he was, for nearly half a century, the most eminent painter in Rome. He was honoured with the favour of six successive popes—Clements IX. and X., Innocent XI., Alexander VIII., Innocent XII. and Clement XI. He was appointed superintendent of the Vatican Chambers by Innocent XI.; and in the years 1702 and 3 he restored, with the sanction of Clement XI. (Albani), the frescoes of Raphael there, which had been suffered to fall into a state of decay and imminent ruin. He died in Rome, Dec. 15th 1713, at the advanced age of eighty-eight.*

MARATTI was an ardent admirer of Raphael, whose style, modified unfortunately by a leaning to the eclecticism of the Carracci, he endeavoured to follow, in opposition to the then prevailing school of Cortona and the *macchinisti* generally. MARATTI painted little in fresco; his chief works, which are very numerous, are easel pictures in oil. A *Baptism of Christ* by him, now in the church of Santa Maria degli Angeli at Rome, has been executed in mosaic for the altar of one of the chapels of St. Peter's. From his frequent pictures of the Virgin, he acquired the name of Carlo delle Madonne. His pictures are distinguished by their academic precision of design, but are more conspicuous for the general absence of defects than for any particular excellence. There are several etchings by this painter.

138.557

9 No. **174.** *Portrait of Cardinal Cerri, seated.*

Half-length, of the natural size.

On canvas, 3 ft. 11 in. *h.* by 3 ft. 2 in. *w.*

Presented to the National Gallery, in 1889, by Mr. Henry Gally Knight.

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* Lioni, *Ritratti di alcuni celebri Pittori del secolo XVII.*, &c., Roma, 1731, which contains Maratti's life, by Bellori Pascoli, *Vite de' Pittori*, &c.

MARCO DA OGGIONNO.

This painter was called DA OGGIONNO (Oggione or Uggione), from the village near Milan in which he was born about 1470. He was in the school of Leonardo da Vinci in or before 1490. Nothing further is known of his history. He endeavoured to follow the principles and practice of his great master; but it is obvious that he was incapable of assimilating the one or of truly imitating the other. The best of his original works is a large oil painting in the Brera Gallery at Milan, from the Augustinian church of Santa Maria, representing the *Triumph of the three Archangels over Satan.* Here the central figure (Michael), calmly balanced on the air with expanded wings and uplifted sword, is a striking conception, and may indeed owe its origin to a design by Leonardo himself. The other figures are not satisfactory, but the luminous sky and distant mountains are finely rendered. The same gallery contains a number of transferred pieces of fresco chiefly from S. Maria della Pace, and some other paintings by MARCO. His copy in oil of Leonardo da Vinci's *Last Supper* is in the Royal Academy in London. Lanzi cites a necrology which records the death of MARCO DA OGGIONNO in 1530. The Brera catalogue, without stating its authority places that event in 1540.

No. **1149.** *The Madonna and Child.*

The Virgin, clad in robes of the traditional colours, is seated on the ground, supporting on her lap the infant Christ, who stretches out His arms towards a blue bell which she holds before Him. Background of rocks. Scale of figures about half life size.

On wood, 2 ft., $1\frac{1}{2}$ in. *h.* by 1 ft. 8 in. *w.*

Purchased at Venice, out of the Manfrin Gallery, in 1883.

MARGARITONE (DI MAGNANO),*

Painter, sculptor, and architect, was a distinguished master in his time. He was born at Arezzo in 1216, and, as appears evidently from his works, was a student of the Byzantine school of painting: Vasari correctly describes his method as *alla Greca.* Being an older painter than Cimabue, and possessed of great

* In the only document known concerning this painter, bearing the date 1262, are the words, *in claustro Sancti Michaelis* (in Arezzo) *coram Margarito pictore filio quondam Magnani.* Vasari, Ed. Le Monnier, vol. 1, p. 302, note.

skill in his own conventional art, he was uninfluenced by the innovations of that great master upon the traditionary practice of the time. Vasari describes many works by MARGARITONE, at Arezzo and elsewhere, but most of them have apparently long since perished. He was employed at Rome by Pope Urban IV. to decorate the portico of the old Basilica of St. Peter; this Pope died in 1265.

Vasari's ascription to MARGARITONE of the marble monument with its recumbent effigy of Pope Gregory X. in the cathedral of Arezzo is not supported by either external or internal evidence. The style of the effigy has no affinity with the Byzantine character of the artist's pictorial work.* MARGARITONE died at Arezzo in 1293, aged seventy-seven, and weary of life, says Vasari, having quite outlived the art and taste of his own time, which had then been completely superseded by the school of Giotto.

No. 564. *The Virgin and Child, with Scenes from the Lives of the Saints.*

The Virgin is seated in the centre with the Child in her lap, surrounded by the *Ichthys* or *Vesica Piscis* glory,† within which are two angels, around the glory outside are the four symbolic images of the four Evangelists—the angel, the ox, the lion, and the eagle. The hand of the infant Christ is in the act of blessing according to the Greek rite.

Eight small pictures are arranged, four on each side of the *vesica*: the Nativity and Annunciation to the Shepherds; St. John the Evangelist liberated from the cauldron of boiling oil; St. John resuscitating Drusiana; St. Benedict rolling himself among thorns to resist the temptations of the evil spirit; the martyrdom and burial of St. Catherine on Mount Sinai; St. Nicholas of Bari exhorting the sailors to throw into the sea the vase of oil given them by the Devil; the same Saint liberating the

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* In the convent De' Zoccolanti at Sargiano, there is still a picture of St. Francis of Assisi, signed MARGARIT' DE ARETIO PINGEBAT. This picture is said by Vasari to be *ritratto di naturale*, an expression often used by him, meaning that the likeness was authentic, not, in every case, that it was taken directly from nature. St. Francis died in 1226. The picture referred to is engraved by C. Lasinio in the *Etruria Pittrice*. As an architect Margaritone superintended the works of the episcopal palace of Arezzo, and carried out some buildings at Ancona.

† This glory or aureole represents the acrostic symbol the fish, derived from the circumstance that the common Greek word for fish, ἰχθὺς (*ichthys*) contain the initials of the following words:—Ἰησοῦς Χριστὸς, Θεοῦ Υἱὸς, Σωτὴρ, Jesus Christ, Son of God, Saviour. This glory, which is given only to Christ or to the Virgin holding the infant Christ, is called by Italian writers on art, including Vasari, the *Mandola* or *Mandorla* from its *almond* shape.

condemned; and St. Margaret in prison swallowed and disgorged again by the Dragon unhurt. The picture is signed *Margaritus de Aritio me fecit.* The annotators of the Le Monnier edition of Vasari express the opinion that "among the few paintings by Margaritone which now remain, this is, on every account, the most characteristic and important."

In tempera, on linen cloth attached to wood, 2 ft. 9 in. *h.* by 5 ft. 9 in. *w.* An altar front, formerly in the church of Santa Margherita at Arezzo. Purchased at Florence from the Lombardi-Baldi collection in 1857.



MARINUS VAN ROMERSWAEL.

In the above form, and in that of MARINUS DE ZEEU (*i.e.*, the Zeelander), the name of this painter is given by Karel van Mander. The former style, slightly varied in orthography, occurs upon his signed pictures. Vasari entitles him "Marino di Siressa," and Luigi Guicciardini "Marino di Sirezsea," *i.e.* of Ziericksee, in the isle of Schouten, part of the Dutch province of Zeeland. Ziericksee, however, would seem rather to have been the native town of the artist's father, Nicholas or Claes; while the son appears to have regarded Romerswael as his own birthplace.* MARINUS (Claeszoon, or son of Nicholas), was born about 1497. In 1509 he was serving his apprenticeship to Simon van Daele, a glass-painter of Antwerp. The conjecture that he may afterwards have become a pupil of Quinten Massys cannot be verified; nor is anything known of his later career until towards its close, when he was certainly resident at Middelburg. There, in 1566, in an iconoclastic outburst of the populace, the churches of the town were wrecked; and MARINUS was accused before the tribunals of taking part in the spoliation of the Westmonsterkerk. Being held guilty he was condemned on the 25th of June 1567 to perform an ignominious public penance and to be banished from Middelburg for the space of six years.† An

* Romerswael, or Roymerswael, was a town in the island of South Beveland, province of Zeeland; it was situated on the East Scheld, nearly opposite Bergen-op-Zoom. In the 16th and 17th centuries the eastern part of the island was gradually submerged and Romerswael, deserted by its inhabitants, finally disappeared in the waters.

† M. Henri Hymans, in the *Bulletin de l'Académie Royale de Belgique, 3me série, tome VII., No. 2; février* 1884, citing Adriaan s'Gravelande' "*Tweede eeuwgedachtenis der Middelburgsche vrijheid,* 1774.

aged man then, he can scarcely have survived his term of exile. The pictures by which this artist is best known are of the class to which belongs the subject No. 944 in this gallery. They represent merchants, bankers or usurers, occasionally accompanied by their wives, weighing coin, or making up their ledgers; officials receiving taxes, or advocates engaged with their clients. The figures, whose grotesque traits and quaint costumes are strongly emphasized, are seen at half length. The details of the heads, hands, and accessories are elaborated with infinite care and precision though with less delicacy of hand and less feeling for subordination than in similar works by Quinten Massys. Examples of this order are to be found in the galleries of Munich, Dresden, Copenhagen, Nantes and Madrid. But MARINUS sometimes tried his hand on graver subjects, such as a *Madonna* and a *St. Jerome in his Cell* in the Prado, and another *St. Jerome* in the Academy at Madrid. The dates found on his pictures range from 1521 to 1560.

144.562

8 No. **944.** *Two Bankers or Usurers in their office.*

The one inserts some items in a ledger, while the other seems to recall with difficulty the particulars of some business transaction.

On oak, 2 ft. 11½ in *h.* by 2 ft. 4½ in. *w.*
The Wynn Ellis Bequest. 1876.

MARMION (SIMON).

A French painter of the 15th century, who practised his art, and perhaps was born, at Valenciennes. The first mention of him occurs in 1453, when he painted a picture for the Town Hall at Amiens. In 1460 his name appears among the founders of a guild at Valenciennes, and in 1468 he attained the rank of master at Tournai. He is said to have executed several miniatures for Philip the Good, Duke of Burgundy, and an altar-piece for the Abbey of St. Bertin at St. Omer. The painted panels described below formed the shutters on two of the compartments in that altar-piece.

No. 1302. *The Soul of St. Bertin borne to Heaven.*

Over the crested roof of a church, represented in the lower portion of the picture, two long-robed angels fly, bearing between them, in a white napkin, the Soul of St. Bertin, kneeling in prayer. In the upper part of the panel is a circular glory enclosing a figure of the Almighty enthroned and bearing a sceptre in His left hand, while He raises the right in benediction.

On wood, 1 ft. 10¼ in. *h.* by 7¾ in. *w.*

No. 1303. *A Choir of Angels.*

Two of the celestial host, with variegated wings and long flowing robes, soar immediately above the terminal of a gable, holding a scroll of music between them. In the clouds above are three more angels playing on long pipes.

On wood, 1 ft. 10¼ in. *h.* by 7¾ in. *w.*

This and the companion picture (1302) formed two of the painted shutters on the reredos of the Abbey Church of St. Bertin at Saint Omer.

Purchased with the preceding picture from M. Edmond Beaucousin, at Paris, in 1860.

MARTINO DA UDINE.

Martino, commonly called Pellegrino* da San Daniele (or da Udine), was the son of a Dalmatian painter named Battista, who was domiciled at Udine in Friuli. He was born probably before 1470, and was his father's pupil; in 1491 he first appears as an independent painter. His altar-piece, of 1494, in the church of Osopo betrays the influence of Cima da Conegliano over an artist reared in his rougher native school. Four years later he partly carried out the frescoes which he had undertaken in the church of Sant' Antonio at San Daniele. Friuli becoming the seat of war between the Emperor Maximilian and the Venetian Republic, Martino left it, and spent a long interval at Venice and in other parts of Italy, partly at Ferrara, where he

* This appellation has been taken in its secondary signification of "rare," and is said to have been applied to Martino by Giovanni Bellini. But it should probably be interpreted merely as the "stranger" or "foreigner."

was employed by the Duke Alfonso. It was not until many years had elapsed that he was enabled to complete the frescoes in Sant' Antonio. He was one of those men who, with little native genius, have yet the capacity of absorbing material from others, and of working it into new forms with success. Thus PELLEGRINO turned out some works which, while they carry the foreign stamp of Giorgione, Titian, Pordenone, or other great contemporaries, nevertheless show considerable freshness of conception and treatment. Of such a character is the *Enthroned Madonna* in S[ta]. Maria at Cividale painted in 1529. But MARTINO is seen at his best in his later frescoes in Sant' Antonio. He died at Udine in 1547.

No. 778. *The Madonna and Child enthroned, with Saints.*

On the right of the Throne is St. James, with his right hand touching the shoulder of the donor who kneels in the foreground; on the left is St. George on horseback, with the dead dragon at the horse's feet.

On wood, 8 ft. 2 in. *h.* by 4 ft. 9 in. *w.*, circular top.

Formerly in the possession of Count Ugo Valentinis, of San Daniele. Purchased in Venice from Signor Vincenzo Azzola, in 1867.

MARZIALE (MARCO)

Was a Venetian painter, of whose life few circumstances are known; he is reputed to have been the scholar of Giovanni Bellini, which is improbable. He was one of the painters employed with Bellini and others in the decoration of the Hall of the Great Council at Venice, in 1492. The remuneration of Bellini was at the rate of 60 ducats per annum, that of MARZIALE at the rate of 24; Francesco Bissolo on the same occasion received the same rate of pay as MARZIALE.* His works are extremely rare. In the "Pinacoteca Contarini," in the Academy of the Fine Arts at Venice, is a Supper at Emmaus by him signed and dated 1506; the Gallery at Berlin possesses a similar picture, signed and dated MARCHVS MARZIAL VENETUS P., M.D.VII. The dates on MARZIALE's known pictures range only from 1499 to 1507.

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* "Marco Martian depentor in palazo, el suo laurier a di 10 Zener 1492 à ducati 24 a lano." Gaye, *Carteggio, &c. d'Artisti,* Vol. II., p. 71.

No. 803. *The Circumcision of the Lord.*

The scene represents a vaulted chapel, the roof of which is gilt and richly ornamented with cinquecento arabesques. In the centre are the Virgin holding the child seated on a cushion, Joseph with two young pigeons, and Simeon; on the sides are portraits of the donors and family very richly draped; the gentlemen placed on the spectator's right, the ladies on the opposite side; a youth is kneeling in front, and near him is seated on a step a little white dog. Composition of 15 figures, half the scale of life. On arches of the vault is inscribed the prayer of Simeon—"Nunc dimittis servum tuum Domine, secundum "verbum tuum, in pace: quia viderunt oculi mei salutare tuum, "quod parasti ante faciem omnium populorum. Lumen ad "revelationem gentium, et gloriam plebis tuæ Israël."*

The picture is marked with the painter's monogram, a capital M crossed by an horizontal bar with a double cross above it, and bears in a *cartellino* or label the following legend:—MARCUS MARTIALIS VENETUS JUSSU M^{cl} EQUITIS ET JURCON. D. THOME R. OPUS HOC P. AN. M^{o}CCCCC^{o}.†

In *tempera*, on canvas, 7 ft. 4 in. *h.* by 5 ft. *w.*

Painted for Signor Tommaso Raimondi and placed over the principal altar of the church of San Silvestro in Cremona: it is described by Panni in his account of the pictures of that city as being still in its place in 1762.‡ On the occasion of the suppression of the Church of San Silvestro, at the close of the last century, the picture was removed by the Marquis Picenardi, and placed in his castle of Torre de' Malamberti, near Piadena in the province of Cremona, where it remained until 1868. Purchased from Signor Giuseppe Baslini, at Milan, in 1869.

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* "Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation, which thou has prepared before the face of all people; a light to lighten the Gentiles, and the glory of thy people Israel." *Luke*, ii. 29-32.

† "Marco Marziale of Venice, by the command of the Magnificent Signor, Tommaso R(aimondi), Knight and Jurisconsult, painted this work in the year 1500." There is a small oil picture of the upper half of the centre group of this "Circumcision" in the Conservatoiro of Santa Maria delle Penitenti à San Giobbe in Venice, which is also signed, and dated 1499.

‡ Panni, *Distinto Rapporto delle depinture che trovansi nelle Chiese della Città, e sobborghi di Cremona.* Crem. 1762. "Opera di *Marco Marziale* Veneziano, dell' anno 1500. fatta a spese de' Nobili Signori Raimondi, abitanti in questa parrochia," p. 115. Thomas de Raymundis, Doctor of Law and Knight of the Order of Jerusalem, is noticed in Arisi's *Cremona Literata*, Parma, 1704-41, vol. I. p. 399. He died in 1510, aged about 48. Besides being a lawyer of distinction, he published some Latin verses, and an account of a journey in the Holy Land.

No. **804.** *The Madonna and Child enthroned, with Saints.*

On their right San Gallo Abate, with crosier and mitre, and the Baptist; on the left St. Andrew, with a knife in his left hand; and San Jacopo di Compostella: an angel playing a guitar is seated on the steps of the throne. Over the canopy is a vaulted roof richly decorated with mosaics on a gold ground. Seven figures, small life size, inscribed in a cartellino: MARCUS MARCIALIS VENETUS P. M.D.VII.

On wood, 7 ft. 2½ in. *h.* by 4 ft. 7½ in. *w.*

Formerly over the principal altar of the church of San Gallo, in Cremona (Panni, *l. c.* p. 124), subsequently in the collection of the Marquis Picenardi, as noticed above, No. 803. Purchased at Milan from Signor Giuseppe Baslini, in 1869.

MASSYS (QUINTEN),

Whose name appears also in the forms MATSYS, METSYS and MESSYS, was born before 1460, and at Antwerp, not, as has been stated, at Louvain.* In 1491 he was admitted as master into the guild of St. Luke at Antwerp. He married twice—first in 1480, and the second time in 1508 or 1509; attained station, wealth and landed property in his native town; and died there between the middle of July and the middle of September, 1530. QUINTEN MASSYS was one of the most prominent painters of the Low Countries in his time, and left his stamp upon the school to which he belonged. He retained the technical method introduced by the Van Eycks, but with a softer and broader handling, and with a wonderfully subtle modelling which gave perfect relief and rounding without marked shadows. The earliest production of his now known is the great triptych in the Brussels Gallery, painted in 1509 for the church of St. Peter at Louvain. The centre-piece, representing the Virgin with the Infant Christ on her knee, surrounded by the Holy Kindred,

* The romantic legend, telling how this painter was at first a smith, and how he wooed and won his bride, seems, if it have any foundation in fact, to confound him with another Quinten Massys, an able master in ornamental iron-work, born at Louvain in 1466. See P. Génard, *Naasporingen over den geboorts-plaats en de familie van Q. Massys.* Antwerp, 1870; and Max Rooses, *Geschichte der Antwerpischen Malerschule*, (German, from the Dutch). München, 1880.

beneath a rich open portico which allows the sky and distant landscape to be seen, is a work of great beauty and feeling, and of refined workmanship. The compositions on the wings, within and without, depicting scenes from the lives of Mary's parents, have an interesting vitality. Another large triptych, not much later in date, is the justly celebrated altar-piece painted for the Joiners' guild of Antwerp, and now in the Public Gallery there. The subject in the centre—the *Deposition from the Cross*—forms an imposing group of ten life-sized figures filling the immediate foreground; a rocky mount in the distance shows Calvary with the three crosses, the central one vacant. With a ghastly reality in the stark body of the Saviour, with some constraint in the action of other figures, and some maladroitness in the composition, this picture is yet an able work of northern art. The Galleries of Berlin and St. Petersburg contain good examples of QUINTEN's skill. More attractive and more simply touching are the busts of the Saviour and the Madonna in the Antwerp collection. These are exquisite in pathos, and of refined beauty of execution and colour; the hands are drawn to perfection. Subjects of another order also claimed the attention of MASSYS. Such are those where merchants or money-changers are seen weighing their gold or counting their gains. A fine example in this kind is the *Merchant and his Wife* in the Louvre. Here may be found the same delicacy of pencil, the same avoidance of heavy shadows as in his other works, and therein a test of the genuineness of similar productions often ascribed to him.* A few portraits by his hand exist, full of individuality; such is that of his friend Ægidius at Longford Castle. Portraits of himself and of his second wife are in the gallery of the Uffizj at Florence. His wife's is dated 1520, the year in which he was visited at Antwerp by Albert Dürer. QUINTEN left a son, Jan Massys, who having first imitated his father in social subjects, afterwards visited Italy, and adopted the mongrel style which came into vogue in the north in the 16th century.†

* The ascription of the famous "Misers" at Windsor to Quinten Massys is now generally rejected. Quinten led the way in this class of subject, and had many imitators, such as Marinus van Romerswael.

† For early notices of Q. Massys see Guicciardini, *La Description des Pays-Bas*, 1569; Van Mander, *Het Leven der Schilders*, &c. Ed. 1764. For later observations see Schnaase, *Niederländische Briefe*, 1834; also the Catalogue of the Antwerp Museum.

No. 295. *Salvator Mundi, and the Virgin Mary.*

The Saviour holds in his left hand a crystal globe surmounted by a golden cross; with his right he is blessing. The Virgin has her hands joined in adoration. Bust figures, small life size, on a gold ground.

On wood, with circular tops, each panel, 1 ft. 11 in. *h.* by 1 ft. 1 in. *w.*

There are two similar pictures to the above, but showing less of the figures and slightly varying in the action and accessories, in the Museum at Antwerp. Copies of the Antwerp pictures, once in the possession of Erasmus, are now at Heidelberg. A third pair, also resembling the Antwerp pictures, is in the gallery of the Academy at Turin. The pictures above described were formerly in Madrid, whence they were brought back to the Netherlands in 1816* and subsequently formed part of the King of Holland's gallery at the Hague, where they were purchased, in 1857, from the Commissioners appointed to dispose of the remainder of that collection.

MATTEO DI GIOVANNI,

Or MATTEO DA SIENA, born towards 1435, was the son of Giovanni di Bartolo, a mercer of Borgo San Sepolcro, who settled at Siena. In the beginning of his career MATTEO, in partnership with Giovanni di Pietro, a very inferior artist, sought such employment as chance might throw in their way. Emerging from this precarious state of life, he gradually rose to be the best painter of the purely Sienese school, whose traditions he never abandoned, though his works show a decided advance upon those of his immediate predecessors in vitality, grace, drawing, coloristic variety, and the handling of drapery. His *Madonna della Neve* (1477) and his *Coronation of S. Barbara* (1479) in S. Domenico are good examples of his powers, but perhaps his best production is the *Assumption of the Virgin,* now in this gallery. In this work we may be said to have an epitome of Sienese painting in its aim and scope from the middle of the 14th to the end of the 15th century. The merits of MATTEO are conspicuous within the narrow limits of his native school, otherwise they but serve to emphasize its immobility amidst the general progress of Italian art. That school was always unfortunate in its efforts to render passion and dramatic action.

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* Nieuwenhuys, *Description de la Galerie de S.M. le Roi des Pays-Bas,* 1843.

Thus MATTEO failed in themes such as the *Massacre of the Innocents*, a subject which he essayed more than once, struggling to disguise weakness by overstraining expression.* He designed one of the *Sibyls* (the Samian) executed *a graffio* on the marble pavement of the Duomo of Siena. MATTEO married twice. By his second wife, Orsina del Taia, espoused in 1479, he had a numerous family.† He died in 1495.

No. **247.** "*Ecce Homo.*"

Christ crowned with thorns; the hands crossed on the breast. Bust, on a blue ground.

In tempera, on wood, 8½ in. *h.* by 8½ *w.*

38.571

10 No. **1155.** *The Assumption of the Virgin.*

The Virgin seated on clouds, with hands joined in prayer, is wafted towards Heaven by cherubim and seraphim. A choir of twenty angels in brilliant garments float joyfully around her, singing and sounding instruments of music. She is clothed in a red tunic crossed by a rich stole, and a large mantle of white damask embroidered with florets and lined with green, which is clasped on the bosom, and, leaving the arms free, envelopes the knees and feet. Her head is covered with a close white veil, and surrounded by a gold nimbus inscribed REGINA · CELI · LETARE. Christ above, in the midst of cherubim and seraphim, bends down to receive her. A little lower, on each side, is seen a group of prophets, amongst whom St. John the Baptist is conspicuous. All these figures and groups are on a gold ground. Below is a landscape, in the foreground of which is the empty tomb. St. Thomas presses eagerly forward to receive the girdle of the Virgin, which, according to the legend, she let fall to him as she ascended. The panel on which this altar-piece is painted terminates above in an ogee form.

In tempera, on wood, 10 ft. 10½ in. *h.* by 5 ft. 8½ in. *w.*

Purchased in 1884 from the Signori Griccioli, of the Munistero (S. Eugenio), near Siena.

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* He painted it three times, somewhat varying the composition. One example is in S. Agostino (1482); the second (1491) in S. Maria de' Servi, formerly Della Concezione, at Siena; the third, a much damaged work, in the Museum at Naples, seems to bear the date 1488.

† Milanesi, *Documenti per la Storia dell' Arte Senese*, II. p. 373.

MAZO (Juan Bautista Martinez del).

Mazo was a native of Madrid. He became a pupil and assistant of Velazquez, who highly favoured him, and in 1634 gave him his only daughter, Francisca, in marriage. On the decease of his father-in-law he was nominated private painter to the king, an office which, together with other court appointments, he held until his death in 1667. He imitated the style of his master with considerable success, so much so that his copies of portraits by Velazquez have often passed for originals by the great painter himself. But Mazo was not destitute of independent talent, as his landscapes prove. Of these the most eminent is the great view of Zaragossa in the Madrid Gallery, painted for Philip IV. when his son, the Infante Don Balthazar Carlos, received the homage of Aragon and Navarre. This picture is of masterly execution, and the numerous figures grouped in the foreground have been, not inexcusably, ascribed to Velazquez. Other landscapes by Mazo in the same collection, sometimes containing mythological figures, are distinguished by grandeur of composition. The portrait group in the Belvedere at Vienna, called the *Family of Velazquez* and attributed to that master, is by some believed to be rather the work of Mazo, and to represent his own family circle, comprising the children of a second marriage.* In undisputed portraits by this painter the endeavour to follow the manner of Velazquez is always patent.

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3 No. **1308.** *Portrait of a Man.*

Full length; one-third life size. A short, thick-set figure, clad in a red jacket thickly laced with silver; full slashed sleeves; trunk hose, and high leather boots. His long and bushy hair falls on a large lace collar. He rests his left hand on the back of a chair. In his right he holds a broad-brimmed felt hat trimmed with white feathers.

On canvas, 2 ft. 11 in. *h.* by 2 ft. 2¾ in. *w.*

Presented by Mr. C. H. Crompton-Roberts in 1890.

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* C. B. Curtis, *Velazquez and Murillo*, London; 1883, p. 15. Carl Justi, *Diego Velasquez*, &c. English edition, London; 1889, p. 425.

MAZZOLA (Filippo).

Was the son of Bartolommeo Mazzola of Parma who had three sons, painters, Filippo, Michele, and Pierilario, much employed in Parma, although their works never rose much above mediocrity.

Of these Filippo, called *delle Erbette*, was the best. His works are very rare. A signed work representing the *Baptism of Christ* was painted for the Baptistry at Parma and is now in the Episcopal Palace; and another is in the Pinacoteca in the same town; in the museum at Naples are a *Dead Christ*, and a *Madonna with Saints*; and there is a *Madonna with Saints*, signed by him, in the Berlin museum. He was also a painter of portraits, in which the influence of Antonello da Messina is to be traced.* The date of his birth is uncertain, but he is known to have died of the plague in 1505. His pictures bear dates from 1491 to 1504. Filippo Mazzola was the father of Francesco, better known as Il Parmigianino.

No. **1416.** *The Virgin and Child with two Saints.*

In the centre of the picture the Virgin offers a pear or quince to the Infant Christ, who sits, undraped, on her lap caressing a bird which He holds in His hand. On the left, and close behind the child, stands St. Jerome with his hands closed in prayer. On the right hand is another Saint bearing a closed volume, on which is placed a small figure of the Saviour standing before a cross in a stone niche. The Virgin and Saints are seen at half length and painted about half the size of life. Background of sky. Signed PHILLIPUS MAZOLA A. P.P. Enclosed in an old Italian frame of early cinque-cento pattern, richly carved, gilt, and painted, probably its original frame.

On panel, 1 ft. 9¾ in. *h.* by 2 ft. 5 in. *w.*

Purchased (out of the Lewis Fund) from Mr. C. Fairfax Murray in 1894.

MAZZOLA (Francesco M). (*See* **PARMIGIANO.**)

MAZZOLINO (Ludovico) da FERRARA.

Mazzolino, born at Ferrara about 1480, died therein or soon after 1528.† He has generally been looked upon as one of the

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* Kugler's Handbook, 5th Edition, revised by Sir A. H. Layard, 1887, p. 388.

† His will was made on the 27th of Sept. 1528, when the plague was raging in Ferrara, to which he probably succumbed soon after. He was certainly not living at the close of 1530.

pupils of Lorenzo Costa, though more recently Domenico Pannetti has been suggested as his probable teacher.* His works, which are not numerous, are for the most part of small dimensions; the unique example of one on a large scale containing figures of life size is the *Presepio* in the Pinacoteca of Ferrara, but it forms no exception in the works of MAZZOLINO in point of elaborate finish. The deep and almost fiery glow of his colouring, and the use of gold in the high lights of his draperies invest his pictures with a distinctive character, even amongst those of his native school. Very pleasing are the symmetric architectural backgrounds often introduced by MAZZOLINO, in which the creamy-toned marble bas-reliefs at once enrich the composition and add force and harmony to the deep tints of red, green, blue, orange and murrey clustered in the raiment of the figures. Good specimens of his work are in the Pitti and Uffizi collections at Florence; in the Doria and Borghese Palaces at Rome; and in the Galleries of Berlin, Dresden, and the Louvre. MAZZOLINO married in 1521 Giovanna, daughter of Bartolommeo Vacchi, a Venetian painter.

No. **82.** *The Holy Family.*

Saint Francis is adoring the infant Christ; behind are Elizabeth and Saint John. The little Saint John is protecting a lamb from a monkey which appears to menace it. The background is an architectural elevation adorned with bassi-rilievi.

Engraved in Jones's *National Gallery*. On wood, 1 ft. 9 in. *h.* by 1 ft. $3\frac{1}{2}$ in. *w.*

Formerly in the Durazzo Palace at Genoa. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. **169.** *The Holy Family.*

With St. Nicholas of Tolentino adoring the infant Saviour; St. Joseph is presenting him with cherries. Immediately above the Virgin is the Dove in a glory of light, the symbol of the Holy

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* "Lermolieff" (Sgr Giovanni Morelli), in *Die Werke Italienischer Meister in den Galerien von München* &c. passim.

Ghost, and in the upper part of the picture is a vision of the Father surrounded by a choir of angels.

The whole is symmetrically arranged; the background of the composition is an architectural elevation, enriched with bassi-rilievi.

On wood, 2 ft. ¼ in. *h.* by 1 ft. 6¾ in. *w.*

Formerly in the Lercari Palace at Genoa: brought to England by Mr. A. Wilson in 1806. Purchased for the National Gallery from Mr. Beckford, in 1839.

No. 641. *The Woman taken in Adultery.*

The scene represents the interior of the Temple, in which are many people both on the floor and in the galleries. Christ has just completed the writing on the pavement, "He that is without sin among you, let him first cast a stone at her," the Scribes and Pharisees, self-convicted, are about to turn away from him. *John*, ch. viii.

On wood, 18 in. *h.* by 12 in. *w.*

Formerly in the collection at Fonthill. Purchased at Paris from M. Edmond Beaucousin in 1860.

MELONE (ALTOBELLO),

Or DE'MELONI of Cremona, son of Marcantonio Melone, and possibly a pupil of Boccaccio Boccaccino, is best known by seven subjects from the history of our Lord which he contributed to the series of frescoes in the nave of Cremona Cathedral Those painted by MELONE are the *Flight into Egypt*, the *Massacre of the Innocents*, the *Last Supper*, the *Washing of the Disciples' feet*, the *Agony in the Garden*, the *Seizure of Christ* and *Christ before Caïaphas*. The three first and the sixth are signed, the two first dated MDXVII.; the signature is "Altobellus de Melonibus p.," or "Altobellus p." merely. The painters of the other subjects in the nave and in the choir were Boccaccino, Gian Francesco Bembo, Cristoforo Moreto and Romanino; by the last of whom ALTOBELLO seems to have been influenced. Many of the entire series have suffered from decay or restoration, all are badly seen from below, especially those in the nave, from their great altitude and the narrowness of the church itself. Vasari mentions some frescoes by ALTOBELLO in Sant' Agostino at Cremona, these still exist though cut off from

view by a timber construction in the church. The dates of this painter's birth and death are unknown.*

No. 753. *Christ and the Disciples on the way to Emmaus.*

Three figures nearly life-size in a landscape; our Lord dressed as a pilgrim has overtaken the two disciples and has laid his left hand on the shoulder of the one nearer to him; the disciples have turned to look at him.

On wood, 4 ft. 9 in. square.

Formerly in the Carmelite Church of San Bartolomeo at Cremona. Purchased in 1864 at Milan from the Count Carlo Castelbarco.

MELOZZO DA FORLÌ,

As he is commonly called from the city of his birth, was born at Forlì, in Romagna, in June 1438. Of his career scarcely anything is known; in 1472 he was in Rome, and painted at that time, for the Cardinal Riario, nephew of Sixtus IV., the tribune of the church of the Santi Apostoli; but the church was rebuilt in 1711, and MELOZZO's frescoes, with the exception of a few fragments, perished. The figure of our Saviour from this work, which represented his Ascension amidst cherubim, is still preserved in the Palazzo Quirinale, and four beautiful figures of angels playing on musical instruments are placed in the crypt of St. Peters. In the Vatican gallery is a remarkable fresco by him, now transferred to canvas, representing the installation of Platina (Bartolomeo Sacchi) by Sixtus IV. as prefect of the Vatican Library. This picture, painted after 1475, contains also portraits of the Cardinal Pietro Riario Giuliano della Rovere, afterwards Pope Julius II., Girolamo Riario and Giovanni della Rovere, all four nephews of Pope Sixtus. The Count Girolamo Riario, Lord of Forlì brought MELOZZO to Rome and created him his

* Notices of Altobello may be found in Grasselli, *Abecedario biografico degli Artefici cremonesi;* Milano, 1827. Signor Giov. Morelli considered him as a direct pupil of Romanino. (See Kugler's *Handbook*, &c., edited by Sir H. Layard, II., 583). MM. Crowe and Cavalcaselle trace in his earlier works evidence of Ferrarese teaching. (*Painting in North Italy*, II., 451, seqq.)

gentleman and esquire. MELOZZO is supposed to have been patronized also by Federigo of Montefeltro, Duke of Urbino, and to have executed some of the series of portraits formerly in the Palace of Urbino, of which several are now in the Louvre, having recently formed part of the Campana Collection. Giovanni Santi of Urbino, the father of Raphael, in his Chronicle speaks of MELOZZO as his friend, and lauds his skill in perspective:—

——————"Melozzo a me si caro
Che in prospettiva ha stesso tanto il passo."

MELOZZO was distinguished for his skill in foreshortening, having displayed remarkable powers in this respect in the already noticed frescoes of the cupola of the SS. Apostoli. He was one of the original members of the Roman Academy of St. Luke, which was founded by Sixtus IV. He has inscribed his name in the book of the Academy, *Melotius Pi. Pa.*, which is interpreted as Melotius Pictor Papalis, Melozzo Painter to the Pope. We learn from his epitaph, formerly in the church of the Trinity at Forlì, that he lived fifty-six years and five months, and, as the date of his death is given in a manuscript chronicle of the time * as the 8th November 1494, the day of his birth is assumed to have been the 8th of June 1438.

The two following pictures are ascribed to this painter, and are supposed to be two of a series executed for the Duke Federigo of Urbino, about the year 1480.

No. 755. *Rhetoric?*

A female enthroned and richly dressed, seated under a massive marble canopy; before the throne are some steps, covered with a figured green carpet; on one of these steps, on her right, is kneeling a man in red and black with his red cap hanging on his shoulders behind him; he holds before the enthroned female an open book, to the contents of which she points with her right hand. On a frieze above is the inscription, (D)VX VRBINI MONTIS FERITRI AC—Duke of Urbino and Montefeltro.

On wood, 5 ft. 1½ in. *h.* by 3 ft. 4½ in. *w.*

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* By Leone Cobelli, quoted in the Commentary on the Life of Benozzo Gozzoli in the fourth volume of the Le Monnier edition of Vasari, p. 198. See also Reggiani, "*Alcune Memorie intorno al Pittore Marco Melozzo da Forlì,*" Forlì, 1834. The name Marco here given to Melozzo, seems to be an error from confounding the name of the master with that of his pupil Marco Palmezzano, who from affection to Melozzo has signed his name *Marchus de Melotius.* Cobelli in the MS. cited speaks of Melozzo as *Milocio degli Ambrosi,* indicating Ambrogi to have been the painter's surname, but it was not used by Melozzo himself, or by any other contemporaries when speaking of him.

No. 756. *Music?*

A female enthroned and richly dressed, is presenting with her right hand a closed clasped volume, to a young man also richly dressed who is kneeling on the steps before her, on her right hand, and with her left she is pointing to a small regal or portable organ which is standing on the steps on the other side of her. On the frieze over this group are the words IECLESIE CONFALONERIVS—Gonfaloniere of the Church.

On wood, 5 ft. 1½ in. *h.* by 3 ft. 2½ in. *w.*

These companion pictures are said to be two of seven which were originally in the palace of Urbino. They passed subsequently into the possession of the Principe dei Conti, who sold them to Mr. William Spence, from whom they were purchased at Florence, in June 1866. The words inscribed on the pictures are portions of an inscription which the Duke Federigo had put up on the walls of the court yard of the palace of Urbino. *—Fredericus Urbini Dux, Montisferetri ac Durantis Comes, Sanctæ Ro. Ecclesiæ Confalonerius, atque Italicæ Confæderationis Imperator, &c.*

Federigo of Montefeltro was created gonfaloniere of the Church by Pius II. in 1465, and Duke of Urbino in 1474, by Sixtus IV. The words of his titles wanting between those of the inscription of these two pictures are on a companion picture now in the gallery at Berlin; another of the series is in the possession of Her Majesty the Queen.*

MEMLINC† (HANS).

The form of this great master's christian name—Hans instead of Jan—had suggested that he was of German rather than of Flemish origin. The surmise has now become a certainty; he was born at Mayence, though in what year is not known.‡ A picture by him, formerly in the possession of Cardinal Bembo at Padua, bore the date 1470, showing that MEMLINC was at that period well practised in his art; it seems probable that he was born about 1430. The earliest trustworthy notices relating to him prove that he was already,

* See Dennistoun's *Dukes of Urbino,* vol. I.; and Crowe and Cavalcaselle, Hist. of Painting in Italy, vol. II.

† The orthography of this painter's name has been fixed by Mr. W. H. J. Weale, who gives good reasons for the adoption of the termination followed above. The inscriptions on the frames of two triptychs in St. John's Hospital at Bruges give the spelling Memling; but these are of a later period. See *Hans Memlinc, a Notice of his Life and Works,* by W. H. James Weale, published by the Arundel Society, 1865; also notices by the same learned and accurate writer in "Le Beffroi," Vol. II. 1865. As to the form *Hemling,* so long erroneously used, it arose with Descamps (*Vie des Peintres* &c. 1753–6), who misunderstood the old initial M o the inscriptions, which has nearly the form of H.

‡ *See* "Athenæum," Feb. 2, 1889, p. 154.

in 1478, living at Bruges, in his own house, as an established painter; that he was then a citizen of property and consideration, and one of those who in 1480 contributed to the city loan towards defraying the expenses of the war between the Emperor Maximilian and France. In 1487 he lost his wife, Anne, by whom he had two sons and a daughter; and on the 11th of August 1494 he himself died, his children being then still minors.* MEMLINC used the technical methods perfected by the Van Eycks, and prevalent after their time in the North. His works afford presumptive evidence of his artistic affiliation to Rogier van der Weyden, while they also show an advance in many respects upon those of the elder painter. It has been truly and well said that, in drawing a comparison between MEMLINC and his predecessors and contemporaries, he is found inferior to John van Eyck in power of colour and chiaroscuro, as well as in searching portraiture; to Van der Weyden in dramatic force; to Dierick Bouts and Gheeraert David in beauty and finish of landscape.† As a religious painter, however, he was above them all; he had a certain ideal strain in him which softened and elevated all he touched. Avoiding a too realistic representation of grief and pain he indulged rather in a tender cheerfulness, and in the serene and not undignified expression of purity, humility and resignation. His Infant Christ is no longer the awkward and crabbed being of earlier Flemish art. MEMLINC was as incapable as was Fra Angelico of depicting humanity in its brutal aspects; indeed his male figures are too often wanting in force. A correct chronological arrangement of MEMLINC's works is now an impossibility. If the claim made for him to the authorship of the *Last Judgment* at Dantzig were established, the apparent date on that picture (1467) would offer the earliest record of his activity.‡ The beautiful triptych at Chiswick, containing the portraits of the Englishman, Sir John Donne (as donor), his wife and their little daughter, is supposed to have been painted in

* Minority lasted until the age of five-and-twenty. Weale, as above.
† Weale, *Hans Memlinc*, &c. p. 6.
‡ This claim is not universally admitted. For the curious history of the Dantzig picture, and for an elaborate description of it, see Crowe and Cavalcaselle (*Gesch: der Altniederländischen Malerei*, pp. 282-292), who declare for the authorship of Memlinc.

1471.* The large altar-piece, also a triptych, in the Hospital of St. John at Bruges, of which the centre panel is between 5 and 6 feet square, bears the date 1479; but the inscription has been retouched. This fine work, symmetrical in composition, represents the Virgin seated in a throne, with the Infant on her lap, from whom St. Catherine, seated on the marble floor to the left, receives the ring of her mystic marriage. Her figure is balanced on the right by that of St. Barbara, who reads in a book. Behind stand on each side the Baptist and St. John the Evangelist. Two angels in choir dresses complete the group and two others hover above in front of the baldacchino holding a crown over the Virgin's head. The lines of the composition are singularly fine, the draperies are noble in their sweep, and show nothing of Van der Weyden's angularity. The remarkable panel at Munich in which, under the title of "The seven Joys of Mary," various scenes in her own life and that of her son are disposed in one wide-stretching landscape, was the centre of a triptych given to the Corporation of Tanners at Bruges by Peter Bultync in 1480. From 1484 dates the large altar-piece in the church of St. Jacques at Bruges, painted for the Moreel family. The charming diptych in the Hospital of St. John, with the half-length portrait of the young Martin van Nieuwenhoven in prayer on one side, is dated 1487. In the same precious collection is the wonderful Reliquary of St. Ursula, a shrine in the form of a rich Gothic Chapel, painted on the sides, gable ends, and roof with miniature scenes from the history of the Saint and ideal sacred subjects. These were completed in 1489. Not easily assignable to any precise date are *The Seven Sorrows of Mary* in the Turin Gallery; the *Deposition* triptych, and the *Adoration of the Magi*, in St. John's Hospital; the splendid votive picture belonging to Count Duchatel in Paris; pictures in the Louvre, at the Hague, at Lübeck, Frankfort, Berlin and Vienna; at Palermo, Florence and Rome (the exquisite *Entombment* in the Doria Palace) and Madrid. Amongst these are several portraits. A vast number of works accredited to MEMLINC are by scholars or imitators only.†

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* Weale, *Hans Memlinc* &c. p. 10, note, who considers the triptych to have been painted in that year, during which K. Edward IV., with many adherents of the House of York, was at Bruges; though he admits that it may be of later date.

† MM. Crowe & Cavalcaselle, op. cit. give a long list of works by and ascribe to Memlinc.

No. **686.** *The Virgin and Infant Christ, enthroned, in a Garden.*

On her right an angel playing on a guitar; on her left St. George with the dragon at his feet. In front the donor is kneeling before the Divine Infant, who, while listening to the music of the angel, is with his left hand turning over the leaves of a book held before him by his mother. In the distance is a view of the sea, with shipping.

On wood, 21¼ in. *h.* by 14¾ in. *w.*

Purchased at Cologne, at the sale of the pictures of Mr. J. P. Weyer, in 1862.

Ascribed to **MEMLINC.**

No. **747.** *St. John the Baptist holding a lamb on his left arm.*

St. Lawrence, Deacon, holding a gridiron by his side.

Small full-length figures with landscape backgrounds.

On oak, 1 ft. 10½ in. *h.* by 6¾ in. *w.* each.

On the backs of these pictures ascribed to Memlinc are painted some storks or cranes with bright red crests on their heads, and on one of the panels a coat-of-arms—Shield gules, two chevrons argent, accompanied by three pairs of compasses, surmounted by a helmet with mantling, gules and argent. Crest, a man's arm and hand in particoloured sleeve holding a pair of compasses.

Purchased in Paris from M. San in 1865.

MENGS (Anton Raphael).

This artist, who, in the second half of the 18th century, achieved a European reputation, was born May 12, 1728, at Aussig on the Elbe in Bohemia, near the Saxon frontier. His father, Ismael, a Dane by birth, a painter chiefly in miniature and enamel, was at that time court-painter at Dresden. This man, with views of art beyond those of his time, resolved to instil them into his son; and the young Anton Raphael (named after Correggio and the great Urbinate) was taken by him to Rome at the age of 13, and set to study the works of the great masters. Both returned to Dresden in 1744; the son already a proficient beyond example in crayon-painting. His talent was recognized by the

King (Augustus III.), who bestowed upon him a stipend of 600 thalers. Two years later father and son again repaired to Rome; and RAPHAEL painted there a *Holy Family* which drew forth universal plaudits. He now joined the Church of Rome, and married the beautiful girl who had been his model for the Madonna. In 1749 he visited Dresden, became court-painter, and received numerous commissions. But his heart remained in Rome, and thither he returned in 1752. Somewhat later he became President of the Academy of St. Luke, and, what was of more import in his life, acquired the friendship of Winckelmann. That devoted student of classic art led MENGS to share his love for it, who had not hitherto looked for sources of inspiration save in the masters of the 16th century. His new studies had a considerable effect in enlarging his views and chastening his style. His fresco, the *Parnassus* (Apollo, Mnemosyne, and the Muses), on a ceiling in the Villa Albani, and still more his fresco decorations in the Gabinetto di Papiri in the Vatican, if cold, are far removed from the bombastic emptiness, the superficial flutter, and the modish triviality which in great part constituted Italian art at that time. MENGS, in truth, if no genius, was an earnest Northern, looking with serious eye on the great problems of art, though vainly seeking in eclecticism what Nature alone could have afforded him. Yet in his portraits he showed that he could comprehend and interpret her well. In 1761 he was invited to Spain by Charles III., appointed court-painter, and charged with many commissions, some of which were unfinished when he went back to Rome in 1771, and executed the works above mentioned in the Vatican Library. The climate of Madrid tried his constitution, and after another effort to bear it, and complete his engagements there, he returned to Rome, where, in 1779, death overtook him in his 51st year. MENGS's writings have been published in many Italian editions, as well as in translations into most other European languages.*

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* Mengs naturally took a lively interest in the excavations which, begun in 1755, were laying bare the buried city of Pompeii. The question of the method in which the mural paintings within the houses there and in Herculaneum were executed occupied his attention; and after having passed the winter of 1772-3 at Naples, he announced his conviction that that method was no other than "buon fresco." His profound and practical knowledge of the various processes of his own art makes his opinion on this subject almost authoritative. More recent investigations, scientifically conducted, now seem to confirm beyond cavil the general soundness of his conclusion. See *Abhandlung über die antiken Wandmalereien in technischer Beziehung*, by Otto Donner; prefixed to Helbig's *Wandgemälde der vom Vesuv verschütteten Städte Campaniens*. Leipzig, 1868.

No. **1109A.** *The Virgin and Child with St. John the Baptist.*

The Virgin, whose figures is seen to the waist, sits supporting the Infant Christ (undraped), who lies asleep on her knees. On the right stands the youthful St. John bearing a cross.

Cartoon executed in black chalk, circular form, 2 ft. 4 in. in diameter. Bequeathed by Miss Harriet Kearsley in 1881.

MERIAN. (MATTHÆUS) JNR.

The son of the Swiss engraver and painter, Matthæus Merian, was born at Basle in 1621. He was carefully educated by his father, and then placed under Joachim von Sandrart who took him at the age of 19 to Holland. From thence the young artist visited Flanders, France, Italy and England. In France he made acquaintance with Lesueur and Vouct; in Italy with Sacchi, under whose guidance he studied the works of the great masters; and with Maratta, whose warm friendship he gained. In England he came into friendly relations with Van Dyck, and took that painter as his model in the art of portraiture. This art he soon had occasion to practise on a large scale, for, being at Nuremberg during the treaty of peace in 1650, when numbers of Imperial, Swedish and French officers of high rank were there assembled, his services as a portrait painter were extensively required, and in a princely manner remunerated. The elder Merian had established himself at Frankfort as a book and print-seller; thither the son was suddenly called to his father's death-bed, and now he had to assume the management of the business, and to continue the publication of the "Theatrum Europæum," begun by his father. In 1652 MERIAN married, and in the same year painted the *Martyrdom of St. Lawrence* for the high altar of Bamberg Cathedral. Yet notwithstanding the many claims upon him as painter he prosecuted the business of his establishment with energy, and produced, besides, several engravings. The coronation of the Emperor Leopold I. at Frankfort, in 1658, again called into play MERIAN's powers in portrait-painting, and led to his being invited to Vienna, where he painted the Emperor on horseback, and some of the electoral princes. He found especial favour with the Elector of Branden-

burg and the Margraves of Baden and Durlach, the first and the last of whom conferred upon him the title of state-councillor. His last work appears to have been a large plan of Frankfort on four copper-plates, completed in 1682. He died in 1687, leaving a son, Johann Matthæus, who practised painting in pastel.

No. 1012. *Portrait of a Man.*

Aged about 30; seated; seen in nearly full face; the head resting on the left hand. The dress is of black velvet, of the fashion of about 1665–70; the full shirt-sleeves being seen from the bend of the arm downwards.

On canvas, 3 ft. 2 in. *h.* by 2 ft. 7 in. *w.*

It was ascribed to Vandyck in the Wynn Ellis Collection.

The Wynn Ellis Bequest. 1876.

MESSINA. (*See* ANTONELLO.)

METSU (Gabriel).

Metsu, a native of Leyden, was born in 1630. He had the advantage of Gerard Dou's tuition, and already in 1644 had become a member of the Leyden Guild of Painters. In 1650 he removed to Amsterdam, where he fell under the influence of Rembrandt. In the subjects which he selected for his art—scenes from domestic town life, chiefly among the wealthier classes—he was unsurpassed in his fine observation of character and gesture, in his exquisite and expressive drawing of hands, in his delicate manipulation and finish, in the *spirituel* touch of his pencil, and in the refinement and beauty of his colouring. His compositions are faultless in arrangement and in balance of parts. In respect of chiaroscuro, if that term be applied, as it often is with us, not merely to the management of light, shadow, and reflex, but to that of lights and darks generally in their mutual relations and values as local colour, Metzu was a master of the first order. When his pictures have escaped the ordeal of ruthless cleaning they are pervaded by the finest tone, and the

whites in them have that delicate glow which distance and atmosphere lend to snowy peaks. It is obvious that he caressed this least manageable of colours with unceasing love. Altogether his works have a quality of distinction rare in those of any school. Almost all the great northern galleries, public and private, contain examples of his skill. The Louvre is particularly rich in this respect. The galleries of Dresden, Amsterdam and the Hague have each some of the choicest specimens. In England, the Royal Collection, those of the late Sir Richard Wallace and others, can show some of equal merit; two at Deep Dene, the *Letter-writer*, and the *Lady reading a letter*, have METSU's finest qualities. The painter died at Amsterdam at the early age of seven-and-thirty, and was interred there Oct. 24, 1667.*

No. **838.** *The Duet.*

Interior of a chamber. A lady in a scarlet jacket, holding a piece of music in her hand on her lap, is seated at a table covered with a Turkey carpet on which a base viol is lying; behind is a gentleman tuning his violin. By the lady's side is a spaniel. Signed *G. Metsu.*

On wood, 1 ft. 4½ in. *h.* by 1 ft. 2½ in. *w.* Engraved in the Choiseul Gallery.

Formerly in the Choiseul, Praslin, and Talleyrand collections. Imported by Mr. Buchanan. Purchased with the Peel collection in 1871.

No. **839.** *The Music Lesson.*

A lady holding a piece of music is seated at an open virginal conversing with a gentleman holding a glass of wine in his hand; a jug is on the floor and a fiddle is lying on a table by his side. On the wall in the background are two pictures, one in a gilt and the other in an ebony frame. Signed *G. Metsu.*

On canvas, 15 in. *h.* by 12½ in. *w.* Etched by Rajon for the "Portfolio."

Formerly in the collections of Mr. Bryan and Lord Radstock. Purchased with the Peel collection in 1871.

No. **970.** *The drowsy Landlady.*

A woman in a scarlet gown and white apron is sleeping in an arm-chair holding a clay pipe in her hand; she is seated near a table on which are playing cards and other objects; a spaniel in

* Communication by M. Charles M. Dozy, from the Amsterdam Burial Registers in the *Archief voor Niederlandsche Kunstgeschiedenis,* Deel V., p. 14.

front is watching her. Two men are in the background, one endeavouring to wake her by tickling her neck with the end of his clay pipe. Signed on the slate, G. METZU.

On oak, 14¼ in. *h.* by 12⅜ in. *w.*

From Mr. A. D. Acraman's collection at Bristol. Greffier Fagel, 1801. Willett Willett, 1813.

The Wynn Ellis Bequest. 1876.

MICHELANGELO. (*See* BUONARROTI.)

MICHELE DA VERONA.

MICHELE was a contemporary and sometimes an assistant of Cavazzola (Paolo Morando) at Verona, and, like the latter, belonged to the school of Domenico Morone. The period of his activity may be inferred from dates on his works extending from 1500 to 1523. Of the year 1500 is a large *Crucifixion,* formerly in the refectory of S. Giorgio at Verona, now in S. Stefano at Milan. The same subject (1506) with little variation is in S. Maria in Vanzo, at Padua, where MICHELE is thought to have also worked at the frescoes in the Scuola del Santo, in company with Titian. In Santa Chiara, at Verona, is a fresco, much injured, of 1509; others are in S. Maria della Vittoria Nuova and in Sant' Anastasia. An altar-piece, the *Madonna enthroned and Saints* dated 1523, in the church of Villa di Villa near Este, is probably the best work by MICHELE. His style altered and softened somewhat during his career, but always bears the Veronese stamp, and frequently shows the influence of Cavazzola, though it is not combined with the coloristic harmony to be found in that master's works. But MICHELE's landscape backgrounds are often of great excellence.

No. **1214.** *The meeting of Coriolanus with Volumnia and Veturia.*

Coriolanus, clad as a Roman warrior, kneels in the foreground to greet his wife, who is also on her knees with a boy by her side, while Veturia and two other women stand behind her. Close to Coriolanus is a soldier holding his horse. On the right are two mounted soldiers. In the background a hilly landscape,

with a river flowing past a town which is seen on the left. On the right a lofty cliff surmounted by buildings. In the distance a range of mountains across the tops of which fleecy clouds are drifting. Figures about one fourth the size of life.

On canvas, 3 ft. *h.* by 3 ft. 10¾ in. *w.*

Purchased in 1886 from Dr. J. P. Richter out of the "Walker Bequest."

MIERIS (FRANS VAN) *Senior*

Was born at Leyden 12th April 1635. His father was a goldsmith and diamond cutter and FRANS was one of a family of 23 children. He studied first with A. Torenvliet the glass-painter, at Leyden, and subsequently with Gerard Dou. In 1658 he entered the Guild of St. Luke in his native town, and afterwards served in his turn as Dean of that Corporation. His works are generally of small size; the subjects, taken from every-day life among the upper and middle classes, display great perception of character and a considerable sense of humour. Like all the best Dutch painters he paid especial attention to the drawing and expression of hands. His execution, at once spirited and to the last degree refined, vies with that of Metsu and of their common master, Gerard Dou. FRANS MIERIS, in fact, through the vivacity of his productions and their exquisite technical qualities, takes a high place among the "Little Masters" of Holland. And he was appreciated in his day; the Grand Duke of Tuscany visited him at Leyden, and the Archduke Leopold William desired to attract him to Vienna. MIERIS, however, could not be induced to leave Leyden; he remained there till his death on the 12th of March 1681. His sons Willem and Frans practised what they called painting.

No. **840.** *A Lady in a Crimson Jacket.*

Seated, feeding a parrot on its perch.

On copper, 9 in. *h.* by 7 in. *w.*

Formerly in the collections of M. De Gaignat, the Duke de Praslin, Prince Talleyrand, and Mr. Beckford at Fonthill. There are repetitions of this picture in Her Majesty's collection and in the Munich Gallery. Purchased with the Peel collection in 1871.

MIERIS (WILLEM VAN),

The son of Frans, born at Leyden at 1662, was taught painting by his father. In 1684 he married Agnes Chapman with whom he lived 60 years; she died in 1744. Frans van Mieris, the younger, was their son. WILLEM lived to his 85th year and died at Leyden, 27 January 1747, having been blind the last few years of his life. He etched a few plates, and likewise modelled in wax. He was but a poor imitator of his father and of Gerard Dou. The debased taste of his day, overlooking his bad drawing and other feeblenesses, liked the laborious trifling of his pencil, and mistook slavish imitation of insignificant details for true finish.

No. **841.** *A Fish and Poultry Shop.*

The mistress within is bargaining with a fisherman for some fish. Various provisions exposed for sale. Below the shop window is an elaborate bas-relief from marine mythology, and a tortoiseshell cat immediately in front is eyeing a duck, whose head hangs from the window-sill; whence this picture is sometimes called the cat, "Le Chat." Signed *W. van Mieris, ft. Anno* 1713.

On wood, 1 ft. 7¼ in. *h.* by 1 ft. 4 in. *w*. Engraved by Burnet. Formerly in Sir Simon Clarke's collection. Purchased from Sir Robert Peel in 1871.

MILANESE SCHOOL. XV. OR EARLY XVI. CENTURY.

No. **1052.** *Portrait of a Young Man.*

In a black cap and a gown lined with spotted lynx fur over a crimson doublet. He wears a gold chain round his neck, and a gold ring on the thumb of his left hand.

On wood, 2 ft. 1 in. *h.* by 1 ft. 7 in. *w.*

Bequeathed by Miss Sarah Solly in 1879.

No. **1300.** *The Virgin and Child.*

In a landscape, the central portion of which is occupied by a tree in full leaf, the Virgin, clad in a crimson robe and blue mantle, sits bearing on her lap the Infant Christ, who with a

playful action turns from His mother's breast towards the spectator. In the middle distance is a hamlet, beyond which rises a lofty cliff of fantastic shape.

On wood, 1 ft. 11 in. *h.* by 1 ft. 5 in. *w.*

Purchased from M. Edmond Beaucousin at Paris, in 1860.

MOCETTO (GIROLAMO),

A native of Murano, studied painting at Venice and became an assistant to Giovanni Bellini. Vasari, mentioning a picture of the *Dead Christ* in S. Francesco della Vigna at Venice, says that, although it bore the signature of Bellini, it was considered by many to be for the most part the work of MOCETTO. In SS. Nazario e Celso, at Verona, is a *Madonna enthroned*, with attendant saints and worshippers; in the gallery of Vicenza, a *Madonna;* and, in the Modena Gallery, a portrait of a young man. All these are signed by MOCETTO, but undated. These are the only pictorial works of this artist which can be identified; regarded purely as paintings they are deficient in technical qualities. His claims to distinction rest rather on his engravings, executed under the inspiration of Giovanni Bellini and Mantegna, and in several instances copied from their designs.* Impressions of MOCETTO's plates are rare, and no collection appears to contain a complete series of them. The ascertained dates 1490 and 1514 afford some indication of the period of this artist's activity.

No. 1239. *The Massacre of the Innocents.*

King Herod, seated towards the right under a stately portico of variegated marbles, directs the slaughter, which his soldiers

* Two of the best of Mocetto's engravings, *Judith and her maid with the head of Holophernes*, and *Bacchus seated by a vine*, are after designs by Mantegna. M. Georges Duplessis says of Mocetto :—"His burin has a certain harshness, but "his drawing is learned and precise. He shows himself particularly attentive to "beauty of form and elegance of line, to fulness in drapery, and delicacy in the "extremities of his figures; he strives after style, and generally attains it. When "inspired by the example of Giovanni Bellini, or when directly copying that "master's works, he adapts himself to the special mode of treatment required, and "transmits to the metal not only the composition, but also the imposing aspect of "the originals." *Histoire de la Gravure*, &c., p. 57, Paris, 1880.

have already begun. Mothers seem to appeal to the king in vain. On the pedestal of one of the supporting columns is the signature:—

HEROL
EMO—
MOCETo
P.

In tempera, on wood, 2 ft. 2 in. *h.* by 1 ft. 5 in. *w.*

No. 1240. *The Massacre of the Innocents.*

In a splendid marble hall with a lofty arched opening through which the distant country is seen the soldiers of Herod are engaged in seizing and slaying the children, whom the mothers endeavour to protect, or whose loss they bewail.

In tempera, on wood, 2 ft. 2 in. *h.* by 1 ft. 5 in. *w.*

This and the foregoing subject, which represent another scene in the same tragedy, seem to have formed the wings of a triptych. They were once in the collection of the Vte. de Janzé in Paris,* and at an earlier period in that of Sir Robt. Strange, British Envoy at Venice. No. 1239 is engraved in outline on a very small scale by D'Agincourt; *Storia dell'Arte*, &c. Tav., CLXII.

Both were purchased from Dr. J. P. Richter in Florence in 1888.

MOLA (Pietro Francesco)

Was born in or near Milan† in 1612. He went very early with his father Gio. Battista Mola, an architect, to Rome, where he studied painting under the Cavaliere d'Arpino. He removed while still young to Venice, where he dwelt some time; but he afterwards returned to Rome, then visited Milan, and subsequently Bologna, where he adopted the style of the Bolognese painters, imitating especially Albani, whose landscape pieces embellished with figures were particularly suited to the taste of Mola. He settled finally in Rome in the latter part of the pontificate of Innocent X., and died there in 1668.‡ He had held the office of President of the Academy of St. Luke, and had been invited to settle in Paris as court-painter to Louis XIV. Mola

* Emile Galichon, in *Gazette des Beaux Arts*, 1859. P. II., p. 332.
† Lanzi says, Como; in Goethe's *Winckelmann und sein Jahrhundert*, it is stated that he was born at Coldrè, in Italian Switzerland.
‡ Passeri, *Vite de' Pittori*, &c. Pascoli, a more modern writer, says 1666; but Passeri, Mola's contemporary, is the better authority.

painted large and small figures but excelled in landscape: in light and shade he was much influenced by the style of Guercino. A certain idyllic character in MOLA's works renders them extremely attractive and of more true artistic value than the majority of works produced in his day. He etched some plates.

No. 69. *St. John Preaching in the Wilderness.*

The Saviour is seen approaching in the distance:—

"The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world. This is he of whom I said, After me cometh a man which is preferred before me, for he was before me."—*John* i. 29, 30.

Landscape, with five small figures.

On canvas, 1 ft. 8½ in. *h.* by 2 ft. 2 in. *w.*

Formerly in the Robit collection at Paris: bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 160. *The Repose.*

Landscape with small figures. The "Holy Family," during the flight into Egypt, is reposing under the shade of some trees; three angels are hovering over the sleeping infant, who is watched by its mother; in the distance is a shepherd tending his flock. This subject, which is often treated by the Italian painters, is commonly called the *Riposo.*

Engraved by J. Cœlemans. On canvas, 1 ft. *h.* by 1 ft. 6 in. *w.*

Formerly in the Orleans collection; bequeathed to the National Gallery in 1838, by Lord Farnborough.

MOLENAER (JAN MIENSE).

Little is known of the life of this painter, who was born at Haarlem, probably before 1610, and was there buried on the 19th of September 1668. In July 1636 he married at Hamstede near Haarlem the paintress Judith Leyster, and there is presumptive proof that in the following year he took up his abode in Amsterdam. His earlier works, painted in and shortly

after 1630, afford distinct evidence of the tutelage of Frans Hals. In those of a later period the influence of that master gradually disappears, while the all-powerful example of Rembrandt shows itself in a greater compactness of grouping, and in a more economic distribution of high light and positive colour amidst broad masses of warmly neutral shade. The pigment is used thinly in the shadows; the execution is deft and easy. Examples of MOLENAER's earlier manner are the *Spinet-players* in the State Museum at Amsterdam, the *Itinerant Dentist* in the Brunswick Gallery, and the picture described below. Works of later date—1650 to 1661—may be found in the galleries of the Hague, Berlin, Brussels, and Copenhagen. Very many are in private possession, more particularly in Sweden. The subjects are for the most part scenes from village life. JAN MOLENAER's ordinary signature is peculiar, being a Monogram composed of the letters J. M. R.;* but occasionally, the surname appears in full.

No. 1293. *Musical Pastime.*

In a handsome wainscotted room a young man and a young woman are seated on chairs, singing; they accompany themselves, he on a theorbo, she on a cither. The lady rests her unslippered right foot on a chaufferette; a music-book lies open on her knees; beside her couches a little dog. On the gentleman's right is a richly carved stool or low stand on which are a flagon and wineglass. More in the background, to the spectator's right, a serving woman places a roast fowl on the table; against the table leans a viola da gamba, the neck of which is covered by the gentleman's plumed hat. A portrait of one of the princes

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* The R must be taken to represent the final letter of the surname. Upon the curious signature of the Brunswick picture, in which the painter has added *olenaer* to the monogram, so that the whole reads *JMRolenaer*—see W. Bode. *Studien zur Gesch der Holl. Malerei,* p. 199. See also the controversy on the subject in Repertorium für Kunstwissenschaft, VII. p. 215 and p. 488, and VIII. p. 137.

of Orange hangs on the wainscot behind. The costume of the figures is that of about 1630.

Signed on the side of the chaufferette.

On canvas, 2 ft. $2\frac{1}{4}$ in. *h.* by 2 ft. $8\frac{1}{2}$ in. *w.*

Purchased in London from Messrs. P. & D. Colnaghi in 1889, out of the interest of the "Clarke Bequest."

MONTAGNA (Bartolommeo).

Montagna, though domiciled at Vicenza, was Brescian by parentage if not also by birth.* He may have been born about 1450. Between 1470 and 1480 he was a recognized painter. Vasari, whether upon a tradition or by inference merely, classes him among the immediate pupils of Andrea Mantegna. The assumption is probably groundless; while there can be as little doubt of the influence of the great Paduan as of that of Giovanni Bellini, and, though more superficially, of that of Carpaccio, in forming the style developed by Montagna. But the grand austerity which characterizes the works of this painter cannot have been imitative; rather must it have proceeded from his own inner nature. Montagna worked elsewhere than at Vicenza. He was employed at Bassano in 1484, and a few years later at Padua and Praglia. From Padua he was called to Verona, where he painted in fresco the walls of the oratory of S. Biagio in the church of SS. Nazario and Celso, as well as an altar-piece consisting of several parts, some of which remain, though now transferred to various parts of the church. The grandest production of his now existing is the altar-piece in the Brera Gallery at Milan painted for the Squarzi chapel in S. Michele at Vicenza. It bears the date 1499, and presents Montagna at the height of his powers. Here the nobleness of the enthroned Madonna, the simple dignity of the saintly attendants, the native charm of the three angels who make music at the foot of the throne, the play of colour and light and shadow throughout, and the stateliness of the whole composition, arched in by its lofty vault, leave a profound impression on the mind. It is the triumph of an exalted naturalism where a certain

* Strictly speaking Antonio, Bartolommeo's father, was from Orzinovi, just within the south-western confines of the Brescian territory.

sharpness of outline and a strong definition of the shadows harmonize with the general solemnity. This work is fully Venetian in character. If it is wanting in the tenderness of Bellini, it surpasses Cima in masculine force, and Carpaccio in largeness of style. Another work of Venetian type is the *Presentation* in the Museo Civico at Vicenza. Here all the personages but the infant kneel in front of the altar, which is surmounted by a semidome of blue starred in gold. The virgin's figure is exquisitely designed. Gilding is used in the *nimbi*, in Mary's dress, and in the decorations of the altar. In the same gallery are other deeply interesting works of the master, especially a large altar-piece with the enthroned Madonna and Child, and four saints, and a *Presepio* of singular charm from its tender feeling, the novelty of its colouring, and the finish of its details. The pilgrimage church on Monte Berico, close by Vicenza, contains a *Pietà* of solemn and touching character. It would be impossible here to mention the many other existing works of MONTAGNA, in churches and public and private collections, or to enumerate those which are on record but have disappeared.* Lists more or less complete may be found in Crowe and Cavalcaselle, *Hist. of Painting, North Italy;* in Milanesi's edition of *Le Opere di G. Vasari*, Vol. III., 672; and in the last English edition of Kugler's *Handbook*, etc. MONTAGNA lived till Oct. 1523. He left a son, Benedetto, also a painter, though better known as an engraver.

No. 802. *The Madonna and Child.*

The infant is seated on a book, holding a strawberry; a rocky landscape in the background, with a church and other buildings on the margin of a lake.

On wood, 2 ft. 1 in. *h.* by 1 ft. 9½ in. *w.*

Formerly in the collection of Count Carlo Castelbarco. Purchased at Milan from Signor Giuseppe Baslini in 1869.

This work is ascribed by some critics to Giovanni Speranza, a Vicentine painter contemporary with Montagna. The earlier productions of both these artists have often been confounded.

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* A noble *Enthroned Madonna* in the Berlin Gallery may, however, be indicated as well as a characteristic *Ecce Homo* in the Louvre.

No. **1098.** *The Virgin and Child.*

The Virgin, whose figure is seen at half-length, stands in an attitude of devotion beside the infant Christ, who lies asleep before her, reclining on a window-sill. Figures nearly life size.

On panel, 1 ft. $10\frac{3}{4}$ in. *h.* by 1 ft. $7\frac{3}{4}$ in. *w.*

Purchased at Milan in 1881, from Signor Giuseppe Baslini.

MOR OR MORO (ANTONY),

Commonly called in this country SIR ANTONIO MORE (though it is not known when or where he was knighted), was born at Utrecht, in 1512, as is supposed,* and was the scholar of Jan Scorel. In 1547 he became a member of the Guild of St. Luke at Utrecht. He studied also in Italy, and he became eventually the most distinguished of the Dutch and Flemish portrait painters of his time. MOR was when still young taken into tho service of the Emperor Charles V., for whom, in 1552, he visited in his capacity of portrait painter Madrid and Lisbon, and also England, whither he was sent in 1553 to take the portrait of Queen Mary, who appointed him her painter. After the Queen's death in 1558, MOR remained in the service of her husband Philip II. of Spain, and visited Madrid a second time: besides portraits, he executed some copies of Titian for that monarch. Having made himself obnoxious to the Inquisition MOR was compelled to leave Madrid. He finally established himself at Antwerp; and, though invited back to Madrid by Philip, he did not venture to return to Spain. MOR was also an historical painter. Van Mander mentions an unfinished picture of the *Circumcision of Christ* by him, for the Cathedral of Antwerp, as one of his most successful works. The prices MOR received for his portraits were very large, varying from one hundred to two hundred ducats in Portugal, and reaching one hundred pounds in England, where he was very much employed as a portrait

* But probably some years later. According to Van Mander he died in 1581, aged 56. Now he was certainly dead in or before 1578, so that if Van Mander's statement of his age be accepted, he must have been born not earlier than 1521. Besides Mor was not made free of his guild until 1547; and considering his ability, and the early age at which so many of the Dutch painters were enrolled as masters, it is highly improbable that his admission was delayed until his 35th year.

painter in the reign of Queen Mary. Of MOR's earlier manner, resembling that of Scorel, a remarkable example is the picture in the Berlin Museum, containing half length portraits of two Canons of Utrecht, and dated 1544. From this dry style MOR completely emancipated himself, and his portrait of Cardinal Granvelle (1549) at Vienna is already a masterpiece.* Keeping nature before him, he developed a noble and sincere style of his own. An unpretentious dignity characterizes his portraits, equally removed from stiffness and from familiarity. The execution is careful yet free; the flesh-tints are warm, tempered by fine greys; the impaste is smooth, with sufficient variety of surface to discriminate substances, as the diverse stuffs used in clothing, etc., with the utmost nicety. ANTONY MOR's portraits are numerous in the Madrid Gallery, and in that of Vienna. Very many are in England in private collections; a particularly fine one is that of himself at Althorp. The museums of the Hague, Brussels, Cassel, Paris, and St. Petersburg contain excellent examples. In the collection of portraits of painters by themselves in the Uffizi at Florence, is one of MOR. He died at Antwerp, between 1576 and 1578.†

No. **1231.** *Portrait of a Man.*

Life size: bust length: three-quarter face turned to the left. Dressed in a black satin doublet, with a high collar encircling the throat, and disclosing the edge of a white frill above. The dark brown hair of the head is short and bushy. The bifurcated beard and moustaches are of a lighter hue. Greenish-grey background.

On panel, 1 ft. 6½ in. *h.* by 1 ft. 3¼ in. *w.*

Purchased (out of the "Walker Bequest") in London in 1887.

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* It was Cardinal Granvelle (or Granvella) who introduced Mor to Charles V.

† F. J. van den Branden; *Geschiedenis der Antwerpsche Schilderschool*, 1883, p. 277. Van Mander says that Mor designated himself "Van Dashorst," after a property which he owned, and in order to distinguish himself from the members of another family of his name at Utrecht.

Ascribed to MOR.

No. 1094. *Portrait of a Man.*

Bust length: dressed in a black doublet, with an upright lace collar round the throat. Life size, three-quarter face, with a short fair beard. Dark background.

On panel, 1 ft. 11¼ in. *h.* by 1 ft. 7 in. *w.*

Presented by the Trustees of the British Museum in 1880.

MORALES (Luis de),

Was born early in the 16th century at Badajoz, where a *Madonna* of his painting is still to be found, dated 1546. He probably learnt his art in Toledo or Valladolid; he afterwards practised it in various parts of the old kingdom of Castile. In 1564 he was called to Madrid by Philip II., but, after a short residence there and the execution of one picture for the King, he retired from the new capital, returned finally to Badajoz, and died, very poor, in 1586.* Morales earned the *sobriquet* of "el Divino," less from any high qualities shown in his art than from the subjects which exclusively occupied his pencil. These, always devotional, were mostly of the saddest, as the Saviour in His hours of suffering, or dead in His mother's arms, or the weeping Madonna. The figures are generally seen at half-length. The object is to excite devotion through images of pain, and to this end the forms are attenuated and the faces disfigured by the marks of past or present anguish. Of beauty there is little, of dignity less. The drawing is faulty, although there is a laboured effort at anatomical precision. These deficiencies are in some measure atoned for by warm and not unpleasing general colour, though the flesh is modelled in a monotonous brown. Morales shows some traces of the influence of early Flemish art, many examples of which had been introduced into Spain. But he was unable to imitate its refinement, though an exception to this remark may be found in the small picture described below, where tenderness of feeling and delicacy of colouring and modelling show him above his ordinary level. His pictures exist in many Spanish cities; in the Madrid Gallery

* It is, however, related by Palomino that five years before the death of the painter, the King, being at Badajoz, and seeing his age and poverty, granted him a pension.

they are numerous. The Louvre, the Galleries of Dresden and St. Petersburg also possess examples, as do private collections in England and elsewhere.

No. **1229.** *The Virgin and Child.*

Small figures, half length. The Virgin seated, and facing towards the left, looks down upon the Infant Saviour whom she holds in her arms. He looks upwards at his mother, and thrusts his right hand into the bosom of her dress.

On wood, 10½ in. *h.* by 7¾ in. *w.*

Presented by Mr. G. F. de Zoete in 1887.

MORANDO (PAOLO),

Commonly called CAVAZZOLA after his father Taddeo* was born at Verona in 1486, and died there on the 13th of August 1522, as recorded in the Register of the Confraternity of SS. Siro e Libera, to which he belonged. He died therefore in his thirty-seventh year. Early works of his bear the impress of his supposed master, Domenico Morone, by whose son Francesco he was certainly influenced also.† But at any rate MORANDO was a pure growth of the native Veronese school, drawing his nourishment from it alone and developing during his short life the highest qualities it ever produced before the appearance of its great scion Paolo Caliari. The Museo Civico of Verona now affords the best material for the formation of a judgment on his powers, though the churches of SS. Nazario e Celso and Sant' Anastasia still contain works by his hand. The pieces of fresco transferred to canvas, now in the Museo, are clumsily repaired. In advance of these are the paintings removed to that Gallery from S. Bernardino. The chief parts of this series represent scenes from the Passion of our Lord. Of these the most striking is the *Deposition*, a work of great merit, pathetic in feeling, concentrated in composition, rich, if somewhat cold in colour, and showing more of style than is usual with MORANDO: some of the heads in it are fine in character. Another altar-piece of

* But he does not seem to have used that name himself. At least his works are signed either "Paulus Veronensis" or "Paulus Morandus." The latter was the name of his great grandfather.

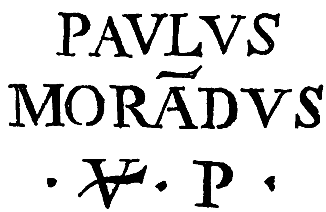
† Vasari, in the Lives of Fra Giocondo and Liberale da Verona (Edit. Milanesi, V., p. 314), says that Cavazzola was the pupil of Francesco. But see Bernasconi, *Studi sulla pittura*, p. 274. There is no doubt, however, that these two painters worked together for a time.

large size is the ***Madonna in Glory, Saints standing below,*** painted in the last year of the artist's life, and transferred from S. Bernardino, where a hard modern copy now fills its place. MORANDO's colouring though often brilliant is rather cold; the pale flesh-tints, glossy in surface, are shadowed with grey, and even the lake reds introduced in garments tend towards that purplish hue which the best colourists avoid. But his landscape distances are most pleasing and the effect of his pictures is light. MORANDO never left Verona and his works are scarcely to be found elsewhere, excepting the two catalogued below. One of these the *St. Rock* is unusually warm in tone.

No. **735.** *St. Rock with the Angel.*

The Saint, a full-length figure, life-size, is baring his thigh and showing the plague spot to an angel soaring above his head; at his foot is his little dog; in the background are an oak and his pilgrim's staff and hat.

On canvas, 5 ft. 1¾ in. *h.* by 1 ft. 9½ in. *w.* Signed PAULUS MORADUS, V. P. (Veronensis Pinxit), and formerly dated MDXVIII., but the last five figures have been obliterated.



Formerly over the Cagnoli altar in the church of Santa Maria della Scala; subsequently in the Caldana Gallery, at Verona. Purchased from Dr. Cesare Bernasconi in 1864.

No. **777.** *The Madonna and Child, with St. John the Baptist and an Angel, in a Landscape.*

The Baptist is offering a lemon to the Infant Christ, seated in the lap of his mother. With the exception of the child, half length figures, nearly life-size. Signed PAULUS Ṽ. P̃.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 2 in. *w.*

Purchased at Verona in 1867, from the Count Ludovico Portalupi.

MORETTO DA **BRESCIA** (*See* **BONVICINO.**)

MORONE (DOMENICO),

A Veronese painter born in 1442, of whom but little is known. He was locally nicknamed Pelacane, his father having been a tanner or currier. The frescoes which he executed in the Chapel of Sant' Antonio da Padova in S. Bernardino at Verona (long under whitewash, and now seriously damaged), afford, in their present condition, no safe test of his capabilities. Vasari, however, praises their design and colouring. They consisted of scenes from the life of Sant' Antonio, of figures of the four Evangelists in the vault, and of various saints on the pilasters. The date of their production is not recorded. In 1491, DOMENICO was a burgess of Verona. In 1503 he contracted to paint the Library of the Convent of S. Bernardino; but the work now existing there is scarcely by his own hand. Time and vicissitude have effaced many recorded works of his. Two pictures, however, exist authenticated by his signature. The one is a small well-preserved *Madonna and Child* in the Berlin Gallery.* The other, which is in the possession of Signor Fochessati at Mantua, represents the slaying of Rinaldo Buonacolsi by the Gonzaghe; but it is sadly wrecked and over-painted.† These pictures offer sufficient indications of DOMENICO's manner and tendencies to warrant the ascription to him of the two small subjects described below. The date of his death is unknown. He was the father of the more eminent Francesco Morone.

No. **1211.** *Scene at a Tournament.*

In the foreground the tilting lists. Two knights have met in the shock. The one, behind the dividing barrier, falls from his rearing horse, while the victor, on this side, still in course, brandishes his broken lance. A herald sounds his trumpet. Groups of mounted squires and spectators are beyond the barrier. In the centre, behind and above these, a young prince sits on a chair of state, surrounded by courtiers, under a high canopy, which is topped by a red banner with a black eagle for device. On each side of the throne extends a bank of flowering turf, on which rows of ladies are seated under a gay awning. Further behind is seen an unfinished building wit its scaffolding, in the distance blue hills.

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* Signed "Dominicus Moronus pinxit die xxviiii Aprilis MCCCC(L)XXXIII."
† Signed "Dominicus Moronus Veronesi pinxit MCCCCLXXXXIIII."

No. **1212.** *Scene at a Tournament.*

The same locality. The prince here stands before his seat with a richly-dressed lady beside him. His courtiers have disappeared; but a young man on his right seems to be addressing him. The flowery bank on each side is now the scene of a dance performed by the ladies and young men. Two youths, one on a ladder, ascend to join them; a third is vaulting the barrier, apparently with the same object in view. Behind the barrier, to the left, a knight in golden armour, but bare-headed, rides off flourishing his sword. In front of the barrier, and facing the throne, a knight in full harness, save his helmet, sits on a white horse, while his mounted squire hands the helmet to a young man on foot. Each of these compositions is enclosed in a rich arabesque border, both probably formed the sides or part of the front of a *cassone* or wedding-chest.*

On wood, each 1 ft. 5½ in. *h.* by 1 ft. 6¾ in. *w.*

Purchased in 1886 from Dr. J. P. Richter, out of the "Walker Bequest."

MORONE (FRANCESCO),

Son of Domenico Morone, the subject of the foregoing notice, was born at Verona in 1473, and instructed in painting by his father. Although he lived well into the 16th century he remained little influenced by the newer views of style which in Verona, as elsewhere, were beginning to prevail. His greatest work in fresco was the decoration of the sacristry, walls and vault, of S. Maria in Organo, in which he appears as a master of high merit. In the same church is an altar-piece by him of singular beauty, dated 1503, representing the Madonna and Child enthroned under a lofty canopy adorned with flowers, while an angel on each side sings and plays; below, in episcopal robes and mitres, stand St. Augustine and St. Martin, grave and majestic figures. This work is extraordinarily attractive from the loveliness of the heads of the Virgin and the angels, the dignity of the saints, and the fine colouring and

* These compositions have been supposed to represent festivities which took place at the nuptials of Gianfrancesco Gonzaga of Mantua and Isabella d'Este. However, there are difficulties in the way of this interpretation; for instance, as Signor A. Venturi, of Modena, has pointed out, the eagle on the banners belongs to neither of the houses represented on that occasion. But other objections may be urged, and it is possible the subjects are either purely imaginary or borrowed from some romance current in the 15th century.

unsparing finish of the whole.* Another important altar-piece is that in S. Bernardino, in which is seen the Saviour on the cross, with the Virgin and St. John on either hand; a work of the painter's 25th year. Other pictures by his hand are in S. Fermo and in the Museo Civico, Verona. Amongst those in the Museo a transferred fresco of the *enthroned Madonna with attendant Saints*, dated 1515, shows impressions derived from Mantegna.† FRANCESCO's productions are rarely to be seen out of Verona; but the Brera at Milan contains two interesting works by him, and the Bergamo Gallery a damaged picture of 1520: north of the Alps but two seem to have wandered, namely, that in the Berlin Gallery, and the very similar composition in our own. There is something peculiarly winning in the type chosen for the Madonna by this painter. The small, round, delicately-featured head, slightly thrown back, so that the eyes are cast down towards the worshipper, conveys a mingled impression of sweetness and dignity. The finish of his easel pictures is remarkable; the eye is delighted by the intricate variegation of costly stuffs, where numerous tints broken together resemble what nature has wrought on the wings of some moths and butterflies. Such broken surfaces give additional value to the masses of whole colour where these more sparingly appear. FRANCESCO MORONE died at Verona, May 16, 1529.

No. **285.** *Madonna and Child.*

The Virgin seated with the child in her arms, holds an apple in his hand. Behind is a red curtain on a rod, extending half across the picture: a town upon a rock in the distance. Figures half the scale of life.

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* This picture, the figures in which are much under life size, is painted on a finely-woven fabric said to be silk, now strengthened by a canvas backing.

† It adorned the front of a house near the Ponte Navi in Verona until 1874, when it was detached, transferred to canvas, and placed in the Museo, not without suffering in the process. It contains unmistakable reminiscences of Mantegna's great altar-piece in S. Zeno. The attitude of the child is like that of the corresponding figure in S. Zeno. The St. James on the left answers to the St. Peter in Mantegna's work, and is clothed in drapery exactly similar in cast. St. Rock on the right repeats in position and in general line and turn of the body (though reversed), the grander and austerer Baptist of the Paduan. The heavy festoons of fruit above form another point of similarity, and another, again, the low point of sight in the perspective. But all this is only to say that Mantegna's stupendous work, placed in S. Zeno about 1459, powerfully impressed, as it could not fail to do, the Veronese painters of the rest of the century.

On wood, 2 ft. *h.* by 1 ft. 5 in. *w.*

Purchased from Baron Galvagna in Venice in 1855. This picture, while in the Galvagna Collection, was attributed to Pellegrino da San Daniele; and it has been since ascribed to Girolamo dai Libri: it is, however, certainly by Francesco Morone.

MORONI (GIAMBATTISTA),

One of the most eminent of the Italian portrait painters, was born at Bondio near Albino in the territory of Bergamo, within the first quarter of the 16th century.* He studied under Moretto at Brescia. MORONI painted several altar-pieces and other religious subjects, but his works in this class are only poor and soulless reflections of his master's. The bent of his mind was towards realism, and he found his true vocation in portraiture. In this branch of art he takes a distinguished place by reason of the accuracy with which he rendered the physical characteristics of his subjects, and the vitality and ease which he gave to his figures. But he formed no ideal of his sitters, herein differing from his more imaginative master, and from the keenly sympathetic Lorenzo Lotto. Yet it would be unjust to say that MORONI failed to represent intellectual qualities when these were apparent. His works will always be highly estimated by the painter, as they exhibit rare technical merits, perfect knowledge and command of means, facility of execution without display of dexterity, truth of colour, and the finest perception of the value of tones. He evidently restricted himself to using the fewest pigments possible, though he could manage the most brilliant at will, as in the rich and harmonious reds often introduced in the dresses of his sitters. In his best time he adopted as a background to his figures a silvery grey, inimitable in quality. His colouring, however, varied at different periods of his life; at first it tended towards redness in the flesh-tints; later developed itself a cooler and purer tone throughout; last of all a little heaviness is apparent. MORONI seems to have resided exclusively at Bergamo, where his works are still to be found in great number, several of them in the Town Gallery. Others are scattered far and wide in Italy and the North. In England are many of his best portraits, sufficient to exemplify his variations of style. The most

* Not until about 1525, as Sgr. Giovanni Morelli concludes. *Die Werke Italienischer Meister*, &c. p 49.

consummate of these is that of Ercole Tasso, in Stafford House, long ascribed (like many others by Moroni) to Titian. The Earl of Warwick's *Spanish Warrior* is a splendid specimen of character as a portrait and of colouring as a picture. The four male portraits in our own gallery may rank amongst the finest by the master; of these *The Tailor* has acquired the greatest celebrity.* The full length female portrait here is not of equal value; Moroni indeed was less happy in portraying the gentler sex, though the magnificent full-length of a self-possessed *padrona* in the Bergamo Gallery fixes attention and remains impressed opon the memory. Titian is reported to have advised the Bergamask nobility who came to him to be painted to go to their countryman for a true portrait. Giambattista Moroni died at Bergamo on the 5th of February 1578.

No. 697. *The Portrait of a Tailor.*

Tagliapanni—in a white doublet and red trunk hose, standing at his board with the shears in his hand, about to cut a piece of black cloth. Half-length life size.

On canvas, 3 ft. 2½ in. *h.* by 2 ft. 5½ in. *w.*

Formerly in the Grimani Palace at Venice. Purchased at Bergamo in 1862, from Sig. Federigo Frizzoni de Salis.

No. 742. *Portrait of a Lawyer.*

He has on a black cap and black velvet suit, with white frill and wrist bands, and holds in his right hand a letter, to which he points with his left. The address on the letter is not legible. Half length, life-size.

On canvas, 2 ft. 10 in. *h.* by 2 ft. 3½ in. *w.*

Formerly in the Pourtalès collection. Purchased in Paris from M. Ch. Edmond de Pourtalès in 1865.

No. 1022. *Portrait of an Italian Nobleman.*

Probably a member of the Fenaroli family of Brescia. He stands nearly in profile, turned towards the spectator's right, but looking

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* The Tailor, and the Ercole Tasso are both praised by Boschini in his *Carta del Navegar*. Of the former he says

"—— un Sartor, sì belo, e sì ben fato
Che'l parla più de qual se sia Avocato.

Vento Quinto, p. 327, 1660. See Ridolfi, *Le Maraviglie &c.*; and Tassi *Vite de Pittori, &c. Bergamaschi* 1793.

out of the picture, and leans his left arm on a richly plumed helmet, which bears the device of a red sun. He wears his sword, and is clad in a close dress and trunk hose of black, with a buff jerkin, to which are attached pieces of chain-mail covering the shoulder and upper arm. His left foot appears to have been wounded, for it is attached by a kind of stirrup and black cord to a band above the knee. Pieces of plate-armour lie scattered on the pavement. The background is light grey architecture with a peep of sky, against which is seen the branch of a fig tree.

On canvas, 6 ft. 7 in. *h.* by 3 ft. 5 in. *w.*

Purchased with other portraits from Signor Giuseppe Baslini at Milan in 1876.

No. **1023.** *Portrait of an Italian Lady; said to be the wife of the subject of the preceding portrait.*

Seated in an arm chair, and wearing an under-dress of gold tissue, over which is a robe of red satin. In her left hand is a fan. The figure is seen against a light grey wall, and a pavement of inlaid marbles.

On canvas, 4 ft. 11 in. *h.* by 3 ft. 5 in. *w.*

From the Fenaroli collection at Brescia. Purchased at Milan in 1876 from Signor Giuseppe Baslini.

38.618.2
1

No. **1024.** *An Italian Ecclesiastic, with a full brown beard, half length.*

He holds in his hand a letter addressed to himself, by which we learn his name and quality, the Canon Ludovico di Terzi of Bergamo, and Apostolic Protonotary. *Al molto Rdo. M. Ludco. di Terzi, Canco. di B'gomo Dige. et Prothe. Apco. Sigr. Mio Ossermo. B'gomo.* Above to the right of the spectator is a glimpse of sky and a weed on a stone of the wall; the general tenor of the picture is light; the dress is black.

On canvas, 3 ft. 3 in. *h.* by 2 ft. 7½ in. *w.*

Bought from Signor Giuseppe Baslini at Milan in 1876, with the other Fenaroli portraits.

38.618.2
2

No. **1316.** *Portrait of an Italian Nobleman.*

A life-size full-length figure, seen nearly in profile, but with three-quarter face. Clad in a black jerkin, worn over a shirt of mail; black trunk hose, stockings and shoes. He stands close to a wall, placing his right hand upon a steel helmet which rests on the top of a truncated marble column, while the fingers of his left hand lightly touch the hilt of his sword. The hair of

his head is dark and cropped. The beard and moustaches are light brown, short and bushy. A gap in the recessed wall just above the column reveals a peep of blue sky crossed by white clouds.

On canvas, 6 ft. *h.* by 3 ft. 3 in. *w.*

Purchased in 1890, together with Nos. 1314 and 1315, out of the Longford Castle Collection.

MOSTERT OR MOSTAERT (JAN)

Was born at Haarlem in 1474 and learnt his art under Jacob van Haarlem a painter of note in his day. He was for eighteen years painter to Margaret of Austria, Regent of the Netherlands, and during that period resided at the Court, to which he was attached also as gentleman: he afterwards returned to Haarlem, where he died after 1549. MOSTERT paid much attention to landscape and was a good portrait painter; his ecclesiastical works have mostly perished, but a very delicate picture ascribed to him of the Virgin, with smaller representations of her seven sorrows, is still preserved in the church of Notre Dame at Bruges.* But no known picture bears the signature of MOSTERT, and it must be confessed that all attempts to identify his works are hazardous. The following subject is conjecturally assigned to him.

144.620

No. 713. *The Virgin and Child in a Garden.*

Seated under a tree; by their side an earthen flower-pot with pinks. The mother holding the child with her left hand, is offering a flower with her right. Landscape background.

On oak, 2 ft. *h.* by 1 ft. 7 in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

MOUCHERON (FRÉDÉRIC DE),

Of an Antwerp family was born at Emden in 1633 or 1634. He was the scholar of J. Asselyn at Amsterdam; he studied also some time in Paris, and eventually settled at Amsterdam, where

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* Van Mander, *Leven der Schilders, &c.*; *Catalogue du Musée d'Anvers*, 1874. L. Guicciardini, writing in 1566, enumerates a Frans Mostert among the then deceased painters of distinction, but does not notice Jan. *Descrizione, &c.*, p. 129.

he married in 1659, and where his son Isaac, who was also a painter, was born in 1670. MOUCHERON painted landscapes solely, and in a somewhat conventional style. He was buried at Amsterdam, January 5, 1686.

No. **842.** *A Garden Scene, bounded by trees.*

On the right, some figures are near a fountain ornamented with statues and shaded by poplars. In the middle ground is a jetting fountain, near which are various figures promenading, beyond is a balustrade, and a view of the open country. Signed *Moucheron, f.* The figures are ascribed to Adrian Vandevelde.

On canvas, 2 ft. 4½ in. *h.* by 3 ft. *w.*
Purchased with the Peel Collection in 1871.

No. **1352.** *Landscape with Ruins and Figures.*

On the left three columns support part of the entablature of a ruined temple, while a huge mass of dislodged masonry lies at their base. In the middle distance rise lofty poplar trees. Beyond, to the right, an extensive plain flanked by hills. In the foreground peasants and cattle rest by the side of a stream. Above, white clouds drift across a summer sky.

On canvas, 2 ft. 3½ in. *h.* by 2 ft. 1 in. *w.*
Bequeathed by Mr. Richard W. Cooper, of Tulse Hill, in 1892.

MURILLO (BARTOLOMÉ ESTÉBAN)

Was born at Seville and baptized on January 1, 1618. After receiving some education he was placed with Juan del Castillo, a relation, to learn painting, for which he had shown a decided ability. In 1641, in his twenty-fourth year, having acquired a little money by painting heads of Saints and sacred pictures for South America, he was induced by Pedro de Moya, a former fellow student, who had studied in England under Van Dyck, to proceed to Madrid, with the intention, as some writers state, of going on to England and to Italy. Arrived at Madrid he was kindly treated by Velazquez, his *paisano*, or fellow townsman. The death of Van Dyck, his own limited resources, and the counsels of Velazquez, induced him to remain at Madrid, where every facility to finish his studies was procured for him by Velazquez which the high position of that master, as painter to the king, enables

him to offer. In the year 1644 MURILLO had made such progress that Velazquez recommended him to prosecute his journey to Rome, and offered him letters of recommendation from the King; MURILLO, however, now felt no desire to go to Italy, and he returned in the following year, 1645, to Seville. His first works in Seville were a series of pictures illustrating the life of St. Francis in the Franciscan convent of that city; though unknown in his native place up to this time he thenceforth became the *caposcuola*, or head of the school of Seville; his principal rivals being Francisco de Herrera the younger and Juan de Valdes Leal. In 1648 he married a lady of fortune of Pilas and from this time his house became a favourite resort of people of taste and fashion. In 1660 he established the Academy of Seville, of which he was in that year president, but he never filled the office after the first year. Among MURILLO's principal works were eight large pictures, painted for the Hospital of St. George, called La Caridad, which he completed in 1674: they represent *Moses striking the rock; the Miracle of the loaves and fishes; the Return of the Prodigal Son; Abraham visited by the Angels;** *Christ healing the Sick* (commonly called the *Pool of Bethesda*);† *the Angel liberating St. Peter from Prison;* and the two following illustrating charity,—*San Juan de Dios bearing a poor man upon his back;* and *Santa Isabel, Queen of Hungary, healing the sick poor;* the last picture went by the name of El Tiñoso, from the diseased head of the principal figure. Many of these pictures are now dispersed: some of them formed part of the acquisitions of Marshal Soult during the Peninsular war; the Tiñoso is at Madrid.

MURILLO's last work was the large altar-piece of *St. Catherine*, painted at Cadiz for the church of the Capuchins there: this picture he never completed; owing to a fall which he had from the scaffolding while engaged upon it, he was forced to return to Seville, where he died not long afterwards, April 3, 1682. Two sons and a daughter survived him; his daughter had taken the veil eight years before his death. MURILLO, in the latter part of his life, changed both his style and his subjects. His earlier pictures, which are painted in a forcible manner, are chiefly illustrative of humble life; his latter works, with equal truth, are in

* These two pictures are now in the possession of the Duke of Sutherland.
† Now in the possession of Mr. George Tomline.

a more elevated and refined style, and are almost exclusively scriptural or religious in their subjects. He occasionally painted landscapes. His favourite masters were Spagnoletto, Van Dyck and Velazquez.*

152.627

25 No. **13.** *The Holy Family.*

The youthful Saviour, with the Virgin seated on the right, and Joseph kneeling on the left, is represented standing on the base of a ruined column: the Holy Spirit is descending upon him from above, where the Father is represented supported by angels.

Engraved by A. Bridoux. On canvas, 9 ft. 6 in. *h.* by 6 ft. 10 in. *w.*

This picture, which is one of Murillo's last works, was painted at Cadiz when he was probably about sixty years of age. It belonged to the family of the Marquis del Pedroso until 1810, during the French occupation of Spain, when it was sold and brought to this country: after passing through various hands it was purchased in 1837 from Mr. T. B. Bulkeley Owen for the National Gallery. It is sometimes called the Pedroso Murillo: it is mentioned by Palomino, and by Cean Bermudez.

152.627

66 No. **74.** *A Spanish Peasant Boy.*

A laughing boy, with one shoulder exposed, is leaning on his elbows, and appears to be looking out at a window.

Engraved by J. Rogers, for Jones's *National Gallery*; and by W. Humphrys for the *Associated Engravers.* On canvas, 1 ft. 9 in. *h.* by 1 ft. 3 in. *w.*

Formerly in the collection of the Marquis of Lansdowne; presented to the National Gallery in 1826 by Mr. M. M. Zachary.

152.627

42 No. **176.** *St. John and the Lamb.*

The youthful St. John embraces the lamb, and with his left hand points towards heaven: an illustration of the words,—"Behold the Lamb of God," *John,* i. 29. The standard of the Lamb is lying upon the ground: a dark rocky landscape forms the background.

Engraved by V. Green, F. Bacon, and others. On canvas, 5 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Formerly in the collection of M. Robit, from which it passed into the possession of Sir Simon Clarke, at the sale of whose pictures, in 1840, it was purchased for the National Gallery.

*** Cean Bermudez, *Diccionario Historico de los mas Ilustres Profesores da las Bellas Artes en España,* Madrid, 1800; and the Letter of the same author on the *School of Seville,* Cadiz, 1806; translated in Davies's *Life of Murillo,* London, 1819.**

No. 1257. *The Nativity of the Virgin.*

In the centre of the group, the new-born babe is held by two women. Behind are two angels in adoration, and to the right, in front, a girl whose back is turned to the spectator kneels by a basin, and turns her head towards a woman who brings the swaddling-clothes; further back are two women by a chimney. On the left two boy-angels are busied with a basket of linen; near them a little spaniel. On the same side, in the background, St. Anne lies in a bed. Above, a choir of boy-angels floats over the infant.

On canvas, lunette, $9\frac{3}{4}$ in. *h.* by $17\frac{1}{2}$ in. *w.*

This little picture, said to be the colour-sketch for the large composition, No. 540 in the Louvre, was formerly in the possession of the Duchesse de Berri. It was presented to the National Gallery in 1888 by Lord Savile, G.C.B.

No. 1286. *A Boy Drinking.*

A life-size figure, seen to the waist. The boy, clad in rustic garb, with vine-leaves in his cap, leans on his elbow over a table looking towards the spectator. His left hand rests on a square wine flask. With his right he raises a glass of wine to his lips. Dark background.

On canvas, 2 ft. $\frac{1}{2}$ in. *h.* by 1 ft. $6\frac{1}{4}$ in. *w.*

Bequeathed by Mr. John Staniforth Beckett, in 1889.

NEEFFS (Pieter),

An eminent architectural painter, was born at Antwerp a little after 1577. He was the pupil of the elder Steenwyck. In 1610 he was a member of the guild of painters at Antwerp, where he died between 1657 and 1661. Teniers, the two Francks, and other masters inserted the figures in his pictures. Flemish School.

No. 924. *The Interior of a Gothic Church.*

On the spectator's right a group of figures is inspecting a conspicuous tomb in the style of Renaissance architecture. Signed *P. Neefs, ft.* 1644.

On wood, 2 ft. 3 in. *h.* by 3 ft. $2\frac{1}{2}$ in. *w.*

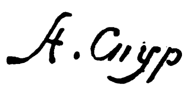
Presented by Mr. H. H. Howorth, in 1875.

NEER (AART VAN DER)

Was born at Amsterdam, in 1603. It is not known under what painter or painters he studied. He lived chiefly at Amsterdam, where he died November 9, 1677. It is singular that a landscape-painter of such remarkable abilities and refined skill should have remained without appreciation in his lifetime. But the fact is so, and he died very poor. AART VAN DER NEER excelled in representing moonlight scenes, sunsets, outburst of fire, and winter landscapes with figures on the ice. He was the father of Eglon van der Neer.

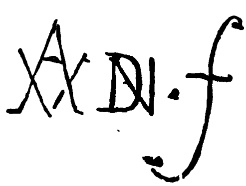
No. **152.** *A Landscape, with Figures and Cattle; Evening.*

A country-house is seen in the middle-ground; beyond it to the right is a view of a town: shipping in the distance. The figures were painted by Cuyp, whose name is inscribed on the pail.



Engraved in the *Galerie de Lucien Bonaparte.* On canvas, 3 ft. 11 in. *h.* by 5 ft. 3½ in. *w.*

Formerly in the collections of M. Erard and Lucien Buonaparte. Bequeathed to the National Gallery by Lord Farnborough, in 1883. Signed with the painter's monogram, A. V. D. N.



No. 239. *River Scene by Moonlight, with Shipping.*

On the left a town; the moon rising in the middle-distance. Low-water.

On wood, 1 ft. *h.* by 1 ft. $6\frac{1}{2}$ in. *w.* Formerly in the collection of R. Heathcote, Esq., sold in 1805. Bequeathed to the National Gallery, in 1854, by Lord Colborne. Signed with the painter's monogram.



No. 732. *Landscape with Figures; a Canal Scene, Holland.*

A broad canal with buildings and trees on each side, a boat and a couple of swans in the foreground, and a drawbridge in the middle distance. On the left are a lady and three sportsmen, dogs and poultry. The figures are supposed to be by Lingelbach. Signed with the painter's monogram, as above.

On canvas, 4 ft. $3\frac{1}{2}$ in. *h.* by 5 ft. $5\frac{1}{2}$ in. *w.*

Purchased from the Earl of Shaftesbury in 1864.

No. 969. *Frost Scene.*

A frozen river, buildings on either side, to the left a bridge; boats frozen in, and many skaters on the ice; everywhere traces of snow. Signed with the painter's monogram, A.V.N. See No. 239.

On oak, 10 in. *h.* by $15\frac{1}{4}$ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1288. *A Frost Scene.*

The outskirts of a hamlet lying on the banks of a canal or river, on the surface of which people are amusing themselves. On the left of the foreground, near some felled tree-trunks, a man and woman are walking with a dog. Leafless trees rise against a wintry sky filled with large cloud cumuli.

On panel, 1 ft. $\frac{3}{4}$ in. *h.* by 1 ft. $8\frac{1}{2}$ in. *w.*

Bequeathed by Mr. John Staniforth Beckett, in 1889.

NETSCHER (Caspar)

Was born at Heidelberg in 1639, and studied under Koster at Arnheim and Terburg at Deventer. In 1659 he started on a tour to Italy, but, having fallen in love with a young lady of Liège at Bordeaux, he gave up his Italian tour, married, returned to Holland, and settled at the Hague. He joined the guild of painters there in 1662, and died in that city January 15, 1684, Netscher, who became very popular amongst the upper classes of the Hague, painted scenes from their social indoor life, much in the manner of his principal master, Terburg, though with less breadth of treatment, if with great *finesse* and minute completeness. His handling often resembles that of Frans Mieris, but in the higher qualities of his art he stands far below such leaders among the "Little Masters" of Holland as Terburg, Metsu, Dou and others. Netscher also painted portraits, which are often spoiled by the affectation of a pseudo-classic costume. His sons, Theodor and Constantine, were both painters.

No. **843.** *Blowing Bubbles.*

Two children at an open window blowing bubbles; one of the boys is attempting to catch a little floating globe on the top of his plumed cap. A green curtain is looped up on the right. Signed A° 1670, *G. Netscher.*

On wood, 12 in. *h.* by 9½ in. *w.* Engraved in the Poullain Gallery.

Formerly in the Poullain and Calonne collections; subsequently in that of the Duchesse de Berri. Purchased with the Peel pictures in 1871.*

No. **844.** *Maternal Instruction.*

A lady seated at a table before a window is teaching a child to read; another child is playing with a dog on a chair. In the background over a cupboard is hanging in a black frame a small copy of Rubens' "Brazen Serpent," in this collection.

On wood, 1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.* Engraved by De Launay.

Formerly in the Orleans Gallery. Purchased with the Peel collection in 1871.

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* Smith's *Catalogue Raisonné.*

No. 845. *Lady seated at a Spinning Wheel.*

Signed *G. Netscher*, 1665.

On wood, 8½ in. *h.* by 6½ in. *w.*

Formerly in the collections of M. Blondel de Gagny and the Prince Galizin. Purchased with the Peel pictures in 1871.

No. 1332. *Supposed Portrait of George, 1st Earl of Berkeley.*

Small half-length: nearly full face. A young-looking man clad in a black velvet coat with ample sleeves, a ruffle and shirt cuffs of Venetian point lace. He wears a large light brown wig. He stands leaning his right elbow on a stone pedestal enriched with bas-relief carving, and rests his left hand on his hip. In the background is a curtain of brown and gold brocade, hung near an open window.

On canvas, 1 ft. 6½ in. *h.* by 1 ft. 2½ in. *w.*

Presented by Lord Savile, G.C.B., in 1891.

NICCOLÒ DI BUONACCORSO,

A painter of Siena, in the second half of the 14th century. He was probably the son of Buonaccorso di Pace, a painter whose name occurs in Sienese records. NICCOLÒ held office several times in Siena, and in 1381 was Gonfaloniere of the Terzo of S. Martino. Of his works none is now traceable save the small picture described below and two pieces of a triptych in a little village church near Siena. One of these ruined and repainted fragments still bears the signature—*Nicholaus Buonachursi, me. pinxit. A. DNI.* 1387. A few entries of payments made to NICCOLÒ show that he did some work for the Duomo in 1376 and 1383. He died in May 1388.*

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* G. Milanesi, *Documenti per la Storia dell' Arte Senese*, I., pp. 31, 32. Of Buonaccorso di Pace, the presumed father of Niccolò, Milanesi (idem, p. 50) cites some notices by which we learn that he married, November 27, 1348, Maddalena di Cecco di Nuccio; and that he was Capitano del Popolo for the months of January and February, 1362; in which year he made his will and probably died.

No. 1109. *The Marriage of the Virgin.*

In an open cortile, enclosed by arcaded buildings and carpeted with a cloth of Arabian design, the Virgin and St. Joseph stand before the High Priest, who is joining their hands. A crowd of figures are grouped around. Among them are two heralds blowing trumpets, and a youth playing on the tymbals. Behind is an open gallery supported on an arch, through which are seen the conventional representations of a palm tree and shrubs relieved on a gold background. Below is the signature.

On panel, 16¾ in. *h.* by 10½ in. *w.*

Purchased at Florence from Mr. C. Fairfax Murray in 1881.

NICCOLO DA FULIGNO,

Commonly, but incorrectly, called ALUNNO,* was the son of a certain Liberatore di Mariano of Foligno, and was born about 1430. He is variously said to have been the pupil of Bartol. di Tommaso and of Pietro di Mazzaforte, local painters, of the latter of whom he became the son-in-law; but it is likely that he derived more knowledge of his art from Benozzo Gozzoli who, from 1452 until at least 1457, was working not far from Foligno, and who had carried into Umbria reminiscences of his own master Fra Angelico. Of such teaching or influence there are many traces in the works of NICCOLÒ in union with native tendencies. He was capable of giving much grace and soft beauty to female heads and heads of angels; but in other heads, and in the action of figures, he often exaggerated the signs of passion and emotion even to grimace. His forms are very much those of Benozzo. His earliest dated work is the altar-piece at Diruta, painted in 1458. At Assisi he executed many paintings in fresco and on panel; the frescoes have disappeared. The separated panels of an altar-piece of 1465 are in the Brera at Milan. The Madonna of the central panel, with long fair hair rolled back from the temples, is very gentle and girlish in character, the angels by her side have also much beauty. The

* The error had a curious origin. On a picture of the *Nativity* (probably Niccolò's last work) in S. Niccolò at Foligno, are some Latin lines in which the painter is metaphorically termed—

" . . . . Nicholaus alumnus
Fulginiæ . . . . "

"Nurseling of Fulginia." Vasari, accepting *alumnus* as the surname of Niccolò, rendered it in Italian *Alunno*. (Prof. Adamo Rossi, *I Pittori di Fuligno*, &c., quoted in the notes to Milanesi's *Opere di G. Vasari*, Tom. III., 508-9.)

Vatican Gallery contains a great altar-piece in two or three stages, of the same kind as the last-mentioned, dated 1466. Gualdo, Nocera, and Foligno, retain altar pictures of later years; that at Foligno, in S. Niccolò, bears the latest possible date, 1492; its predella is now in the Louvre. An interesting work of no great size is the standard painted on both sides, presented to the Pinacoteca at Bologna by Pius IX. Niccolò made his will August 12, 1492, and probably died in that year, leaving a son, Lattanzio, a painter also. His signatures vary in form—as, Nicolai de Fulginea (opus); Nicolaus de Fulgineo; Nicolaus Fulginas; Nicolai Fulginatis (opus).

No. 1107. *The Crucifixion, &c. (a triptych).*

In the central compartment the Dying Saviour is seen on the Cross surrounded by four angels, who, in various attitudes denoting sympathy and grief, receive in gold vessels the blood which flows from the sacred wounds. Below St. Francis, in the habit of his order, kneels embracing the cross. On the right hand stands St. John, the beloved disciple, with clasped hands and averted head. On the left the Holy Virgin sinks fainting in the arms of two female Saints. Landscape background. In the middle distance a fortified wall surrounding buildings.

The side wings are each divided transversely into two panels, on which are represented successively:—

1. *The Agony in the Garden.*
2. *Christ bearing His Cross to Calvary.*
3. *The Descent from the Cross.*
4. *The Resurrection.*

In tempera on wood. Central compartment, 3 ft. *h.* by 1 ft. 10½ in. *w.* Side panels, each 1 ft. 4¾ in. *h.* by 9½ in. *w.*

Formerly in the convent of Santa Chiara at Aquila, in Umbria. Purchased at Rome in 1881.

OGGIONNO. (*See* MARCO.)

ORCAGNA.

Andrea di Cione Arcagnuolo,* one of the greatest of the early Florentine artists after Giotto, was born about 1308.

* By a gradual process of shortening *Arcagnuolo* became *Arcagnio* and *Orcagno* or *Orcagna.*

Highly gifted by nature, he attained celebrity as painter, sculptor and architect; it is said that he also indulged in verse. His elder brother Nardo* (Lionardo) was a painter, and probably the first instructor of ORCAGNA. Both shared in executing the great frescoes in the Strozzi chapel in S. Maria Novella, Nardo painting the *Inferno* after the description by Dante, while ANDREA occupied himself with the subjects of the *Last Judgment* and *Paradise*. The last is a work of singular grandeur in conception and stateliness in arrangement. The figures of the Saviour and the Virgin, seated on a pinnacled throne which forms the apex of the composition, are full of majesty and grace. These works show a decided advance in drawing, foreshortening and the casting of drapery, as well as in the art of rounding forms by light and shadow; and although the laws of perspective had not yet been discovered, an instinctive perception of them has begun to show itself. The great altar-piece of the same chapel, of which the principal group represents Christ in heavenly glory giving the keys to Peter and the book to Thomas Aquinas, is of later date—namely 1357. Of the same period, or at least of the same class, is the altar-piece of S. Pietro Maggiore now in this Gallery. Other works, by tradition, and with probability, assigned to ORCAGNA are the *S. Zenobio* in the Duomo and the picture in Sta. Croce at Florence. On the façade of the Duomo of Orvieto were mosaics by him; but these have been entirely renewed. As to ANDREA in his capacity as sculptor it is stated by Vasari that he studied, while yet a boy, under Andrea Pisano. This, however, is open to some doubt, as it is certain that he did not matriculate in the guild of sculptors and wood-carvers until 1352, and then under the sponsorship of the sculptor Neri Fioravante.† How soon after this ORCAGNA undertook to furnish the tabernacle for the church of Or San Michele is not apparent, but it was completed in 1359. In that great work he proved that his powers in sculpture and architecture were equal to those he possessed in painting. Not only is the general design of this monument harmonious and imposing but the parts are in the highest degree beautiful, and the finish exquisite. The bas-reliefs, representing scenes from the life of the Virgin, interspersed

* Incorrectly rendered by Vasari in this case *Bernardo*. He died in 1366.

† Milanesi, in *Le Opere di G. Vasari*, Florence, 1878-1885, T. I. p. 591, note 1.

with medallions enclosing figures of Faith, Hope and Charity, are of the noblest in design and execution. ANDREA was also engaged as architect in the works of the Duomo. He died in 1368.*

No. **569.** *The Coronation of the Virgin, Angels and Saints in Adoration.*

A large altar-piece in three divisions. In the centre, Christ crowning the Virgin, with two Angels standing on each side of the throne, and ten others below, eight of them kneeling, some playing various musical instruments—a keyed organ, harp, lute, viol, guitar and bag-pipes.

In each of the side pictures are twenty-four Saints, kneeling in rows around the throne in adoration. On the spectator's left is St. Peter, supporting on his knee the model of the church of San Pietro Maggiore in Florence for which the picture was painted.†

* Vasari gives the date of Orcagna's death as 1389; but see Milanesi, op. cit. T. I. p. 608, note 1. The grand frescoes of the *Triumph of Death* and the *Last Judgment*, in the Campo Santo at Pisa, ascribed by Vasari to Orcagna, must be attributed to other hands. See Milanesi, op. cit. in his commentary on the Lives of Stefano Fiorentino and Ugolino da Siena, T. I. p. 467, where these works are attributed to Bernardo Daddi. MM. Crowe and Cavalcaselle, *Hist. of Painting*, &c.. Vol. I., under "Orcagna," were inclined to ascribe them to one or both of the Lorenzetti. In like manner the design of the Loggia de' Lanzi at Florence has now to be denied to Orcagna.

† As many of the Saints here represented are without their characteristic emblems, it is difficult to identify them all. They appear to be, however, as nearly as can be ascertained, the following:—

On the spectator's left,—

1. St. Peter.
2. St. Bartholomew.
3. St. Stephen.
4. St. John the Evangelist.
5. An Apostle.
6. St. Sigismond.
7. St. Ambrose.
8. St. Francis.
9. Mary Magdalen.
10. St. Philip.
11. St. Cosmas?
12. St. Blaise.
13. St. Gregory the Great.
14. St. Benedict.
15. St. Lucy.
16. An Apostle.
17. St. Luke.
18. St. Clement
19. A Bishop.
20. Eastern King, Balthasar
21. St. Elizabeth of Hungary.
22. Eastern King, Caspar.
23. Eastern King, Mèlchior.
24. St. Euphemia?

On the spectator's right,—

1. St. Paul.
2. St. Matthew.
3. St. Lawrence.
4. St. John the Baptist.
5. St. Damianus?
6. A youth with sword.
7. St. Nicholas of Bari.
8. St. Dominic.
9. St. Catherine of Alexandria.
10. St. James the Greater.
11. An Apostle.

A monk with purple scull.

13. St. Bernard.
14. St. Anthony Abbot.
15. St. Agnes.
16. An Apostle.
17. St. Mark.
18. St. Marcellinus.
19. St. Augustine.
20. St. Jerome.
21. St. Scholastica.
22. St. Zenobius.
23. A youth with sword.
24. St. Reparata.

In tempera, on wood, the centre picture, 6 ft. 9¼ in. *h.* to the point of the arch, by 3 ft. 9½ in. *w.*; the side pictures, 5 ft. 6½ in. *h.* by 3 ft. 8¼ in. *w.*; the Gothic frame, 9 ft. 7 in. *h.* by 13 ft. 1 in. *w.*

Originally painted for the church of San Pietro Maggiore in Florence, where it was placed over the high altar; in 1677 it had been removed to the Della Rena chapel.* It was inherited from the Della Rena family by the Marchese Roberto Pucci, from whom it passed into the possession of the late proprietors in 1846. Purchased at Florence from the Lombardi-Baldi collection in 1857.

The following nine pictures also were portions of this altar-piece, being originally placed over the three principal pictures described above.

No. **570.** *The Trinity.*

The Holy Spirit, in the form of a dove, is descending upon a crucifix, which is supported by the Almighty.

Nos. **571, 572.** *Angels adoring.*

Constituting the sides of No. 570.

In tempera, on wood, 2 ft. 10 in. *h.* by 1 ft. 3 in. *w.*

No. **573.** *The Nativity, and the Annunciation to the Shepherds.*

The child is lying in the manger, over which is hovering a choir of Angels.

No. **574.** *The Adoration of the Kings of the East.*

Camels and attendants in the background. St. Joseph is receiving a golden vessel, one of the presents, from the hand of the child. Immediately over the stable is a star.

No. **575.** *The Resurrection of Christ.*

Who is ascending with a standard marked with a red cross, in his hand; below, the Roman guards are asleep around the tomb.

No. **576.** *The "three Maries" at the Sepulchre, Mark* xvi. 1.

Mary Magdalene, Mary the mother of James, and Salome, are standing with vases of sweet spices in their hands, by the side of the vacant tomb; on the opposite side are two angels.

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* Cinelli, *Bellezze della Città di Firenze, &c.*, p. 354.

No. 577. *The Ascension of Christ.*

The Virgin and Apostles grouped in a circle below regarding the ascending Saviour.

No. 578. *The Descent of the Holy Spirit.*

"And suddenly there came a sound from Heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues as the spirit gave them utterance."

"Now, when this was noised abroad the multitude came together, and were confounded, because that every man heard them speak in his own language."—*Acts* ii. 2.

The composition is in two divisions, the descent of the Holy Spirit being represented above, and below, the multitude confounded, every man hearing his own language.

In tempera, on wood, each 3 ft. ½ in. *h.* by 1 ft. 7 in. *w.*

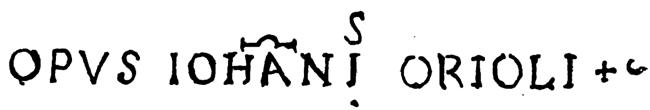
Portions of No. 569. Purchased at Florence from the Lombardi-Baldi collection in 1857.

ORIOLO (Giovanni)

Appears to have been a Ferrarese painter, of about the middle of the fifteenth century, a fact we learn from the inscription on the portrait described below. Beyond much doubt he was a pupil of Vittore Pisano. He was still living in 1461.

No. 770. *Portrait of Leonello d'Este, Marquis of Ferrara, &c., who died in* 1450.

Bust profile, life size; dressed in a red coat and over it a black gown, without sleeves, edged with gold. Inscribed Leonellu + Marchio + Estêsis, and signed Opus Johânis Orioli +.



In tempera, on wood, 1 ft. 9½ in. *h.* by 1 ft. 3 in. *w.*

Formerly in the Costabili Gallery, Ferrara. Purchased from the collection of Sir Charles Eastlake, in 1867.

See also No. 776, Pisano.

ORLEY (BARENT VAN),

Called also BARENT or BERNARD VAN BRUSSEL, was born at Brussels, about 1491, and studied under Raphael in Rome; he and Michael Cocxie had the superintendence of the manufacture of the tapestries of the Vatican made from Raphael's cartoons for Leo X. VAN ORLEY died at Brussels Jan. 6, 1542. He painted in oil and in *tempera*, also for glass. Some of the windows of St. Gudule at Brussels are from VAN ORLEY's cartoons. The brilliancy of his colour in some of his oil pictures is attributed to his having painted upon a gold ground. He was in the service of Margaret and Mary, Regents of the Netherlands, and had also the title of court painter to the Emperor Charles V., and he is said to have visited England. There are a few engravings by his hand.*

No. **655.** *The Magdalen, reading.*

She is dressed in crimson velvet, and looking into an illuminated book; on the table before her is a vase. Half-figure, small life size.

On wood, 16¼ in. *h.* by 14½ in. *w.*

Purchased at Paris, from M. Edmond Beaucousin, in 1860.

ORTOLANO (L').

GIOVANNI BATTISTA BENVENUTI, of Ferrara, called L'ORTOLANO, from his father's occupation, who was a gardener, is said to have studied the works of Raphael and Bagnacavallo at Bologna about 1512–13.† The circumstances of his life are, however, very little known, his works and his biography being confounded with that of Garofalo. He is supposed to have died about 1525, but he must have been still young at that date.

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* Van Mander, *Het Leven*, &c.; Michiels, *La Peinture Flamande*, &c., vol. iii. Ed. Fetis, *Musée Royal de Belgique*, 1865; Walpole, *Anecdotes*, &c.

† Or 1507–8. This fact is ascertained from the title of a book of sketches noticed by Baruffaldi—"Studio di me Zoane Bapta d. Benvegnù fatto in Bologna suxo le dipinture del Bagnac° e del Sangio da Urbino, a li anni MD.VII. et MD.VIII." These dates are otherwise read as MDXII., MDXIII. See Lanzi, *Storia Pittorica &c.*, vol. v. p. 202; Baruffaldi *Vite de' Pittori &c.* vol. i. p. 168; and Laderchi *Pittura Ferrarese* p. 93.

No. 669. *St. Sebastian, St. Rock, and St. Demetrius.*

St. Sebastian is in the centre of the picture, tied to a tree and pierced with arrows; in the foreground is lying a cross-bow. On his right is St. Rock as a pilgrim, and on his left St. Demetrius, in armour. The background is a landscape; on the left are seen some horsemen near a village, and in the distance is a walled town. Entire figures, life-size.

Transferred to canvas from wood, 7 ft. 7 in. *h.* by 5 ft. 1½ in. *w.*

Originally, and as lately as 1844, the altar-piece of the parochial church of Bondeno, near Ferrara, where it was generally considered the painter's masterpiece. Purchased in 1861 from Mr. Alexander Barker, who procured the picture from Sig. Ubaldo Sgherbi, and brought it to England.*

OS (JAN VAN),

Born at Middelharnis in 1744, was the pupil of A. Schouman at the Hague, and became the most distinguished flower painter of his time; he painted also marine and coast views, and was a poet. His wife, Susanne (de la Croix), drew portraits in black chalk. He died at the Hague in 1808.

No. 1015. *Fruit and Flowers and Dead Birds.*

The fruit in a basket, the birds lying on a slab in front. Signed J. VAN OS *fecit.*

On canvas, 2 ft. 3 in. *h.* by 1 ft. 9 in. *w.*

The Wynn Ellis Bequest, 1876.

No. 1380. *Fruit and Flowers.*

Ripe fruits of various kinds, interspersed with a few flowers, partly in, and partly clustered around a vase on a marble slab, on which lies also a little silver dish, containing a spray of gooseberries and a sardine. Signed, J. van Os. fecit. 1772.

On panel, 2 ft. 5 in. *h.* by 1 ft. 10 in. *w.*

Presented by Mr. George Holt, in 1892.

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* There seems to be no reason to discredit the local tradition which assigned this picture to L'Ortolano; if so, it is worth while to consider whether the large *Deposition* hanging in the Borghese Gallery under the name of Garofalo be not by the same hand. The points of resemblance in these two pictures are precisely those in which both differ from the usual work of Garofalo.

OSTADE (ADRIAAN JANSZ VAN)

Was baptized at Haarlem on the 10th of December 1610; he became the pupil of Frans Hals. He was twice married; the second time to a daughter of Jan van Goyen. He lived and died at Haarlem, and was interred there May 2, 1685. ADRIAAN VAN OSTADE's scenes taken from the ordinary peasant life in his neighbourhood are well known, and few collections are without examples of them. The subjects are trivial, and dealt with from the comic and grotesque point of view, sometimes with needless coarseness. These less agreeable characteristics are, however, redeemed by artistic qualities of a high order—by consummate skill in composition and taste in arrangement; subtlety of chiaroscuro and refined delicacy of colour; appropriate, and never overstrained action in the figures, and precision, combined with breadth, of handling. It is for these merits that the works of OSTADE are justly prized. His earlier pictures are the coolest in tone; those of his middle period more golden, showing gradually the influence of Rembrandt. His drawings and etchings are extremely fine. His younger brother Isaak, Bega and Dusart were direct pupils of his, and he greatly influenced Jan Steen.

No. **846.** *The Alchymist.*

An old chemist is at work at his furnace blowing his bellows, and surrounded by the implements of his occupation. In the background are a woman and two children. Under a three-legged stool is a paper on which is written a warning of the vanity of his labour. *Oleum et operam perdis.* Signed on a shovel hanging against the wall, *A. v. Ostade*, 1661.

On wood, 13½ in. *h.* by 17½ in. *w.*

Early in the last century in the collection of M. Huls, at the Hague; then in that of M. de la Live de Jully. Subsequently in the De la Hante gallery sold in London in 1821.*

Purchased with the collection of Sir Robert Peel in 1871.

* Smith's *Catalogue Raisonné*, I.

OSTADE (ISAAK VAN)

The younger brother and pupil of Adriaan was baptized at Haarlem June 2, 1621. The circumstances of his life are very obscure; but it is known that he lived and died at Haarlem, and that he was buried there on the 16th of October 1649. His best pictures are dated between 1644 and 1649 inclusive. He painted out-of-door scenes, and was fond of introducing a white horse which serves as the principal mass of light in his groups. He had equal ability in figures and landscape, and combined both with masterly skill. A somewhat brown tone, more especially observable in his summer scenes, may be due to a study of Rembrandt's works, or in part to changes which the pigments used may have undergone. It is less perceptible in his winter subjects, of which he painted a great number, full of the active life and enjoyment to which the frozen rivers and canals of Holland give play. ISAAK made the most of the short career allowed him, and was very productive. Many of his best works are in England, chiefly in private possession.*

No. 847. *Village Scene.*

A man on a white horse, followed by a boy with two greyhounds, is passing a cottage on his left hand. Some large trees, a church spire, and a man conversing with a milkmaid carrying a yoke of pails in the background; on the right two pigs.

On wood, 1 ft. 10 in. *h.* by 1 ft. $7\frac{1}{2}$ in. *w.*

Engraved by Dunker for the cabinet of the Duc de Choiseul. Subsequently in the Erard collection in Paris. Sold by Mr. John Smith to the late Sir Robert Peel, with whose collection it was purchased in 1871.

No. 848. *Frost Scene.*

A frozen river with figures skating or in sledges. A small wooden bridge with a handrail leads over the river to a cottage on its bank. Before the cottage a white horse is drawing a sledge containing a barrel off the ice. Signed *Isaac van Ostade.*

On wood, 1 ft. 7 in. *h.* by 1 ft. $3\frac{1}{2}$ in *w.*

Formerly in Sir Simon Clarke's collection. Purchased from Sir Robert Peel in 1871.

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* For an interesting and exhaustive treatise on both of the brothers Ostade, see Dr. W. Bode, *Studien zur Geschichte du Holländischen Malerei.* Braunschweig. 1883.

No. 963. *A Frozen River.*

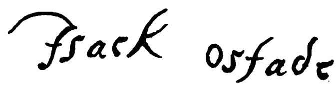
A tavern on the bank to the right with horse sledges and travellers standing before the door, among which a white horse is conspicuous. Sledges and skaters on the ice, which is broken in one part to get water. Signed I. V. OSTADE.

On oak, 16 in. *h.* by 21 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1347. *A Farmyard Scene.*

In the centre of the picture stands a dilapidated wooden shed, in which a rustic cart, baskets, and agricultural tools are stored. On the left as a ruined fowl-house, round which brambles have sprung up. Behind it rises a rugged oak tree. In the foreground are poultry feeding. Signed·



On panel, 1 ft. 3¼ in. *h.* by 1 ft. 3¾ in. *w.*

Purchased in 1891, from Mr. Edward Habich, of Cassel.

PACCHIA (GIROLAMO DEL),

Born at Siena in 1477, was the son of a cannon founder from Croatia* who, having settled at Siena, married Appolonia daughter of one Antonio di Domenico del Zazzera. Left orphan while an infant by his father's death GIROLAMO was reared in needy circumstances by his almost friendless mother. In his boyhood he was placed with one of the best painters of his native town. His further studies were prosecuted at Florence whence, in 1500, he went to Rome. There his talents and diligence soon gained him name and employment. In about 1508, with a reputation made, he returned to fix his residence at Siena, where some of his best works and records of others now perished may still be found. In company with Bazzi and Beccafumi he worked at the frescoes in the Oratory of S. Bernardino, three of which are by his hand. For the Preaching Friars of Sto. Spirito he painted an altar-piece, now in the Gallery of the Belle Arte at

* Magister Johannes de Sclavonia magister bombardarum; and "Magister "Johannes Johannis de Sagabria (Zagrab, *i.e.* Agram), Magister bombardarum." See Milanesi, *Documenti per la Storia dell' Arte Senese*, vol. ii. p. 349.

Siena; but their church still contains an *Assumption of the Virgin* by him. One of his finest altar-pieces is a *Madonna and various Saints* in S. Cristofano. Other works of his exist in the Oratory of Sta. Caterina in Fontebranda, and elsewhere. In his style may be traced the influence of Francia Bigio and Raphael.

Having been unfortunately drawn into joining the notorious Company of the Bardotti, he would seem to have fled upon the suppression of that turbulent club in 1535. After that date his name no longer appears in Sienese documents; nor is the year or place of his death known.*

No. 246. *Madonna and Child.*

The Virgin in a blue hood and mantle seated with the Child on her knees; landscape back-ground. Half-length, small life-size.

On wood, in oil, 2 ft. 5 in. *h.* by 2 ft. *w.* Purchased for the National Gallery at the sale of M. Joly De Bammeville's collection, in 1854.

PADOVANINO. (*See* VAROTARI.)

PALMA (JACOPO).

JACOPO or GIACOMO PALMA the Elder (il Vecchio)† appears to have been born about 1480 at Serinalta near Bergamo, and to have gone early to Venice.‡ There he may possibly have studied under the aged Giovanni Bellini; at any rate he formed one of that illustrious group of younger men who were stimulated by the example of the venerable chief of an

* The partial resemblance between this painter's name and that of Giacomo Pacchiarotti, his contemporary and fellow citizen, gave rise to much confusion in the history of the lives and the attribution of the works of the two painters; almost all of del Pacchia's productions have been ascribed to Pacchiarotti: and the fact that both artists were members of the Company of the Bardotti still further added to the complication. The researches of Gaetano Milanesi in the archives of Siena first cleared up the obscurity, and restored to del Pacchia his proper individuality. See for an account of both painters the Commentary on the Life of Il Sodoma Vasari, Ed. Le Monnier, vol. xi., pp. 172-180.

† So called in order to distinguish him from his grand-nephew Jac. Palma "il Giovane."

‡ Ridolfi, *Maraviglie dell' Arte*, &c. 1648, p. 119. The anonymous writer of more than a century earlier, whose manuscript notes were published by Jacopo Morelli in 1800, also makes Palma a Bergamask, though Vasari calls him a Venetian. See, on this point, and generally on Palma and his works, the lucid remarks of Sgr Giov. Morelli, *Die Werke italienischer Meister*, &c. p. 17, seqq. and passim; or the English addition, p. 18, seqq. Also Sir H. Layard's edition of Kugler's *Handbook*, &c. II. p. 563.

elder generation. He saw around him at Venice the works of Bellini, Cima and Carpaccio; he also saw what was being achieved by Giorgione and Titian, men scarcely his seniors. Without, therefore, discussing the question to which of those and these he owed most, the direction in his art taken by PALMA may be easily accounted for. His range was more limited than that of some of his Venetian contemporaries, but it left him scope enough for the creation of works which place him in the foremost rank of their common school. Subjects in which dramatic action is demanded he appears seldom to have handled, though his figures show no want of potential energy. He was at his greatest in those compositions for church altars or oratories where the several personages command attention by their individual dignity or beauty, while they combine to form a consistent and harmonious whole. So is it in his many "sante conversazioni,"* in which the figures, grouped together in restful attitudes and filling the foreground, are enframed in sunset landscapes with blue mountain distances; idyllic conceptions, that foreshadow no pain and leave the mind in dreamland. All these come under the head of religious art. But not less attractive, and even more calculated to fix attention and impress the memory, are PALMA's portraits of beautiful Venetians, wherein female loveliness, no doubt rather of a nobly sensuous than a highly intellectual cast, is presented to us with all the charms that glorious colouring, brilliant lighting, the finest sense of surface, and the most masterly breadth of treatment can lend to a work of art. No studied idealism is perceptible in these heads, but absolute fidelity to nature, though to nature in the fulness of her perfection. The style of PALMA underwent changes. His earlier works retain reminiscences of Bellini and Cima; later appears that largeness which, though Bellini led the way to it, was first completely developed by Giorgione, Titian and Pordenone; finally a smoother, less thorough mode of practice, which combined with a paler sort of colour, constitutes what is termed his "blond manner." As none of his pictures bears a date their chronological order can only be inferred from their style. As earlier productions—that is, prior at least to 1512—are considered the *Adam and Eve* in the Brunswick Gallery, and a picture in the Capitoline

* See under "Bonifazio," description of No. 1202, in this catalogue.

Museum at Rome, both seriously impaired. The great altar-piece at Zerman, near Treviso, and the *Enthroned St. Peter, with other Saints below*, in the Venice Academy, are of later date, as is also the *Healing of the Widow's Son* in that collection. To the ripest period belong the *Adoration of the Shepherds* in the Louvre, the *Meeting of Jacob and Rachel* at Dresden, the less large, but in all respects perfect, picture in the Colonna Palace, Rome (*St. Peter presenting a Worshipper to the Infant Saviour*), the *Madonna and Child adored by Saints* in the Belvedere, Vienna, the grand *Holy Family, with Saints and Donators*, at Naples, the splendid altar-piece in S. Stefano, Vicenza, and several noble "sante conversazioni." The most monumental single figure ever produced by PALMA is the beautiful and majestic *St. Barbara* in the altar-piece in S. Maria Formosa at Venice. The Belvedere at Vienna contains some of those wondrous female portraits which would alone make the reputation of any painter. One superb example is in the Berlin Gallery. But the most renowned in this class is the wrongly-named *Bella di Tiziano* in the Sciarra Palace at Rome, certainly a gorgeous piece of feminine beauty, where the dazzling skin is contrasted with the dark glowing eyes, the luxuriant golden-brown tresses, and the pomp of rich and ample costume: but something is here to be wished for in the drawing, and whether originally, or—as is more likely—in some baneful restoration, a false note has been struck in the colouring of the dress. The famous *Three Sisters* at Dresden is a later example of the same class of work; a bewitching thing, but with less glow of tone, and less discrimination of surface. Of male portraits may be specified that of a noble youth in black velvet with his delicate hands on a steel bascinet, in the Belvedere, and the grandly-portrayed head of a young man in the Munich Gallery (No. 1107). PALMA was not always at his best, and his drawing often wants that knowledge and vigour which characterize the work of Titian. He died in Venice at the end of July or early in August 1528, having apparently been in ill health for some time.*

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* His will, dated July 28, 1528, is published in the *Raccolta Veneta*. A vast number of recorded works by, or assigned to, Palma have disappeared. At his death his studio contained upwards of forty unfinished pictures. Details in Crowe & Cavalcaselle, *North Italian Painters*, II. pp. 492-3.

No. 636. *Portrait of a Poet.*

In a low crimson and purple dress, showing his neck and shirt; with a gold chain on his neck, and fur hanging over his shoulders, and holding in his left hand, which rests on a book, a rosary. In the background a laurel bush. Half-length, full size.

Transferred from wood to canvas, 2 ft. 8½ in. *h.* by 2 ft. *w.*

Transferred to canvas by Paul Kiewert at Paris, in 1857. Formerly in the possession of Mr. Tomline. Purchased at Paris from M. Edmond Beaucousin, in 1860.

This portrait of an unknown personage was formerly ascribed to Titian and supposed to represent Ariosto. It has long since been recognised as a fine work by Palma. A head precisely similar to this, and assigned to Palma, was, in 1874, in the Giustiniani-Barbarigo collection at Padua: the figure, however, painted by another hand, was arrayed to represent a "Salvator Mundi."

PALMEZZANO (MARCO),

One of the principal painters of the Romagna, was born at Forlì in or about the year 1456;* he was the scholar of Melozzo da Forlì, and has signed his name *Marchus de Melotius* and *de Melotiis* as in a picture in the Church del Carmine at Forlì, and in another in the Church of San Francesco dei Zoccolanti at Matelica. His ordinary signature was *Marcus Palmezanus Pictor Foroliviensis faciebat.* He was still living in 1537; a picture signed by him and bearing that date was formerly in the Ercolani Gallery at Bologna. PALMEZZANO followed his master in the study of geometry and perspective, and showed some skill in foreshortening the human figure, as in the vault of the chapel of S. Biagio in S. Girolamo at Forlì. He was also an able inventor in ornamental design. But he scarcely ever ridded himself of a certain dryness and hardness, and his draperies are in general angular in the folds, cutting up instead of indicating the forms beneath. However, to this and to other peculiarities there are many exceptions. The great altar-piece in San Michelino at Faenza, dated 1500, is held to be his best work. Forlì abounds in his pictures; others are in the Brera at Milan, in Florence, Rome (in the Lateran Museum, dated 1537, and

* The Palmezzani family at Forlì were in possession of a portrait of this painter, on the frame of which is inscribed—MARCUS PALMESANUS NOB. FOROL. SEMETIPSUM PINXIT OCTABA—ÆTATIS SUÆ 1536. This appears to be now in the Pinacoteca at Forlì, and represents the painter as an aged though still vigorous man.

showing an approach to the "arte moderna"), Munich, Berlin, Paris, and in the National Gallery of Ireland.*

No. **596.** *The Deposition in the Tomb.*

The dead Christ is being placed in the tomb by the Virgin, Mary Magdalen, and St. John the Evangelist; the Virgin, on the right, is supporting the body in a sitting posture, while the Magdalen, on the same side, is kneeling, holding the left arm of Christ, and compassionately regarding the wounded hand. On the other side is St. John, clasping his hands in sorrow. To the spectator's right is standing San Mercuriale, first Bishop of Forlì, holding the Guelphic banner of the Church, a white cross on a red flag: on the extreme left is San Valeriano with the standard of Forlì, a white flag striped with blue. In the foreground is a green cloth, hanging on the side of the tomb in front. Half figures, life-size.†

On wood, 3 ft. 3 in. *h.* by 5 ft. 5 in. *w.*

Originally of a semicircular shape, but subsequently shortened and piecened so as to form a quadrangular picture.

This picture was the lunette of an altar-piece, representing "Christ "administering the sacrament to the Apostles," now in the gallery at Forlì and which was placed in the Cathedral of Forlì in 1506. Purchased in Rome from Signor Gismondi in 1858.‡

PANINI (GIOVANNI ANTONIO), *Cavaliere,*

Was born at Piacenza in 1695. He became a scholar of Andrea Lucatelli and Benedetto Luti at Rome, and attained celebrity as a painter of architectural subjects. For some time he resided in Paris, where, in 1732, he was elected a member of the Academy. Rome was, however, his settled place of abode, and there he died on the 21st of October, 1768. A large number of his works were engraved.

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* The Le Monnier edition of Vasari (T. XI. p. 108), and Milanesi's edition (T. VI. p. 335), contain a list of the chief works of Palmezzano.

† See a detailed description of this picture in Reggiani's *Alcune Memorie intorno l Pittore Marco Melozzo da Forlì*, p. 16, Forlì, 1834, where it is erroneously attributed to Melozzo.

‡ Though the principal picture, which is engraved in Rosini's *Storia della Pittura Italiana*, pl. 141, is signed *Marcus Palmezanus faciebat*, it is described by Vasari, ed. Le Monnier, vol. xi. p. 93, together with the *lunette* and *predella*, as the work of Rondinello of Ravenna. Vasari's error was corrected by Scannelli as early as 1657. See *Il Microcosmo della Pittura*, p. 281.

No. **138.** *Ancient Ruins, with Figures.*

The pyramid of Cestius in the middle-ground. A composition.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 1 in. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut.-Col. Ollney.

PAPE (Abraham de).

Abraham de Pape, a well-to-do citizen of Leyden, was a friend and pupil of Gerard Dou. The date of his birth is unknown. His name appears in 1645 in the account book of a society for the sale of pictures at Leyden. Three years later a guild of St. Luke was for the first time incorporated in that town. De Pape became a Warden and in 1651 Dean of the guild. On the 2nd of March 1666 he was again elected Dean, but died within his year of office on the 15th of September. He seems to have confined himself to painting interiors with figures. The gallery of the Hague contains a picture of that class, signed, but not dated; a second, dated 1648, was contributed by Comte G. du Chastel to a loan exhibition at Brussels in 1873; a third, undated, but signed, was in the sale of the Du Bus de Gisignies collection at Brussels in 1882. The small picture described below is considered one of the best of de Pape's works.*

No. **1221.** *Interior of a Cottage with Figures.*

In the upper room of a humble tenement an old woman sits at her spinning wheel with her back to a window. On the right hand, but further to the rear, an old man sits warming his hands at a fire-place. On the wall above the spinning wheel is a wooden cupboard, on the lower portion of which is inscribed the painter's name. On the right of the foreground hangs an olive green curtain suspended from a rod which reaches across the room.

Signed—A. de Pape.

Painted on panel, 1 ft. 3⅝ in. *h.* by 1 ft. 9½ in. *w.*

Purchased in London, at the sale of a portion of the Blenheim Palace collection in 1886, out of the "Walker Bequest."

PARMA (Lodovico da) (*See* LODOVICO.)

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* The initial A. in De Pape's signature was supposed to denote Adriaen, a very usual baptismal name in the Low Countries in the 17th century. The correction of this erroneous guess, and the notices respecting de Pape above given, are derived from the registers of the Leyden Guild of St. Luke, and the account books of the society mentioned in the text. These documents form a valuable contribution by Dr. Abr. Bredius to the *Archief voor Nederlandsche Kunstgeschiedenis.* 5ᵉ Deel. p. 172. Rotterdam, 1882–1883.

PARMIGIANO.

FRANCESCO MARIA MAZZOLA, commonly called PARMIGIANO, and sometimes PARMIGIANINO, from his birth-place Parma, was born Jan. 11, 1503.* In consequence of the death of his father, Filippo Mazzola, FRANCESCO, still very young, was brought up by his uncles Michele and Pietro Ilario, who, as well as his father, were both painters, and PARMIGIANO was determined to follow the same profession. After Correggio settled at Parma in 1518 PARMIGIANO was much struck with the works of that great master, and became a successful imitator of his style. Having acquired considerable distinction in Parma, and strongly desiring to see the works of Michelangelo and Raphael, he went in 1523 to Rome, where he was well received by Clement VII. He was in Rome during the memorable sack of the city by the soldiers of Charles V. under Bourbon, in 1527; and the picture of St. Jerome in this collection was painted there at that period. PARMIGIANO left Rome shortly after this event, and resided some time at Bologna. In 1531 he returned to Parma, and was engaged to execute some extensive frescoes in the choir of the church of Santa Maria della Steccata, to be completed by the 10th of November 1532, PARMIGIANO having received half payment (200 gold scudi) in advance; but, owing to his repeated delays, having scarcely commenced the frescoes after a lapse of five or six years from the time of the original agreement, he was thrown into prison by the authorities of the church for breach of contract. Instead of prosecuting the work after his release from prison, according to his promise, he fled to Casal Maggiore, in the territory of Cremona, where he died very soon afterwards, August 24, 1540, in the thirty-seventh year of his age.

The well-known figure of *Moses breaking the Tables of the Law*, is a part of the unfinished frescoes of the Steccata. Like some other works of his, it shows an effort to follow the "terribil via" of Michelangelo. The most celebrated of PARMIGIANO's altar-pieces is the *Santa Margherita* in the academy at Bologna: it was preferred by Guido to the St. Cecilia of Raphael. Of the easel-pictures of this master the most admired is the *Cupid*

* According to the Register, or 1504, according to the present mode of reckoning. 1504 is the year given by Vasari.

making a Bow, painted about 1536 for Francesco Boiardi, and now in the gallery at Vienna: it is well known in prints and copies, and was commonly attributed to Correggio. PARMIGIANO etched a few plates, and is said also to have executed several woodcuts. His drawings are celebrated.*

No. 33. *The Vision of St. Jerome.*

Such is the title given to this picture by Vasari. John the Baptist, kneeling on one knee on the ground, is pointing upwards to a vision of the Virgin with the infant Saviour; in the middle-ground is St. Jerome lying on his back, asleep; his figure is much foreshortened. Composition of four figures, somewhat larger than the life.

Engraved by J. Bonasone, the painter's contemporary; and by W. T. Fry, in Jones's *National Gallery*. On wood, 11 ft. 6 in. *h.* by 5 ft. *w.*

This picture was painted at Rome, in 1527, in Parmigiano's twenty-fourth year, for Maria Buffalina, to be placed in her family chapel, in the church of San Salvatore di Lauro, at Città di Castello: he was in the act of completing the work when the city was stormed by the Imperialists under the Constable Bourbon.† It remained in Città di Castello until 1780, when the church of San Salvatore was ruined by an earthquake, and the picture was purchased by an English collector, and brought to this country. After passing through different hands, it was finally purchased by the Governors of the British Institution, at the sale of Mr. G. Watson Taylor's pictures, in 1826, and by them presented to the National Gallery. There are several old copies of the picture extant.

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* Vasari, *Vite de' Pittori, &c.*; Affò, *Vita del Graziosissimo Pittore, Francesco Mazzola detto il Parmigianino*, Parma, 1784; *Sketches of the Lives of Correggio and Parmigiano*, London, 1823.

† The anecdote related by the Padre Affò is a modern counterpart to more than one classic story of the kind, resembling more particularly that of the painter Protogenes, who, we are told, pursued his occupation in tranquillity while Rhodes was stormed by Demetrius Poliorcetes. "Parmigiano was earnestly engaged in "giving the last touches to the picture for La Buffalina, when the walls of Rome "having been scaled and the city itself taken by the invaders, the wild soldiery "ran from house to house intent on spoil. The painter absorbed in his occupation, "paid no attention to the roar of the artillery, the tumult of the people, or the shouts "of the military, till some of the enemy rushing into the very house and searching "every corner, suddenly entered the room where the artist was at work. The "amazement of the soldiers on seeing him thus quietly pursuing his labours was "greater than his own on finding himself surrounded by lawless and hostile men. "Fortunately the leader of the band, who had meanwhile taken possession of the "house, happened to be an amateur of painting. He felt an interest for the artist, "and contented himself by only requiring him to execute a good number of "drawings."—Affò, *Vita, &c.*, p. 60.

PATINIR OR PATINIER (JOACHIM)

One of the earliest painters to pay especial attention to landscape was born at Dinant in the latter half of the 15th century, and became a master of the corporation of St. Luke at Antwerp, in 1515. He was married a second time in 1521 during the visit of Albert Dürer in Antwerp. Albert drew the portrait of Patinir, and was one of the wedding guests.* PATINIR died in, or before, 1524. In the Antwerp Gallery is a *Flight into Egypt* by this painter, signed OPUS. JOACHIM. D. PATINIR; and at least three other pictures bearing his signature are known, viz., the *Baptism of Christ*, in the Belvedere at Vienna; a *St. Jerome*, in the Madrid Gallery, and a *Temptation of St. Anthony* in the Kunsthalle at Carlsruhe. All of these mark the preference given to landscape in his compositions, and in every respect serve as standards of his aims and style. PATINIR remained a true Fleming, free from the Italianizing tendency which possessed so many of his countrymen at that time. His landscapes, always containing some scriptural incident that furnishes the title, are ably delineated, truthful and interesting in detail, minutely elaborated, but often wanting in organic coherence, and burthened with exaggerated, fantastic rock-forms. The prevalence of a heavy blue tone, especially in the distances, is a further defect in them. The figures, however, while retaining old Netherlandish characteristics, are good, expressive, even noble in conception, amply and gracefully draped, and warm in their colouring. The Madrid Gallery is particularly rich in works by, or fairly assignable to, PATINIR.

 No. **715.** *The Crucifixion.*

With St. John, the three Marys, and Salome, at the foot of the Cross. In the background an extensive landscape,—the Jews are returning to Jerusalem; and on the left, under the walls of the city, Joseph of Arimathea is seen approaching, with a man carrying a ladder.

On oak, arched top, 2 ft. $11\frac{1}{2}$ in. *h.* by 1 ft. $10\frac{1}{2}$ in. *w.*

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* Dürer, in the diary of his journey in the Netherlands, singles out Patinir as "Joachim, the good landscape-painter."

No. 716. *St. Christopher carrying the Infant Christ.*

A mountainous landscape with an inlet of the sea.

On oak, 10 in. *h.* by 1 ft. $9\frac{1}{2}$ in. *w.*

No. 717. *St. John on the Island of Patmos.*

Writing the Book of Revelations, an eagle holding an ink-horn which an impish monster is offering to steal: above is the Saint's vision of the woman with the child and the dragon with seven heads.

On oak, $14\frac{1}{4}$ in. *h.* by $9\frac{1}{4}$ in. *w.*

All three formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

No. 945. *A Nun.*

St. Agnes, adoring the Infant Christ, who is seated on the lap of his mother, and holding a coral rosary in his hands. A village on a river, and a hilly country in the background.

On oak, 13 in. *h.* by 9 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 1082. *The Visit of the Virgin to St. Elizabeth.*

The Virgin, clad in a dark blue robe and mantle, stands extending her hands to greet St. Elizabeth, who kneels before her in a rose-coloured dress and white hood. Figures about one-third life size. In the background is a castellated building, half concealed by a clump of trees. Beyond, to the left, is the distant view of a fortified town, round which a river winds.

On panel, 2 ft. $7\frac{1}{4}$ in. *h.* by 2 ft. $3\frac{1}{2}$ in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

+3.875

4 No. 1084. *The Flight into Egypt.*

The Virgin, dressed in a long blue mantle, and holding the Infant Christ to her breast, is seated on an ass, led by St. Joseph down a rocky pathway in the outskirts of a wood. St. Joseph, whose back is turned to the spectator, carries on his shoulders a staff, from which a bundle is hung. Landscape—background, including the distant view of a town, hills, and a river. Figures about one-third life size.

On panel, 2 ft. $7\frac{1}{4}$ in. *h.* by 2 ft. $3\frac{1}{2}$ in. *w.*

Bequeathed by the late Mrs. Joseph H. Green in 1880.

PERUGINO (PIETRO). (*See* **VANNUCCI.**)

PERUZZI (BALDASSARE),

Sometimes called BALDASSARE DA SIENA, was born at Siena, March the 7th, 1481. His master is not known. His first work of merit was executed at Volterra; and he distinguished himself at Rome, in the begining of the pontificate of Julius II. (1503–13). At Rome, having attracted the notice of Agostino Chigi, of Siena, he turned his attention to the study of perspective and architecture, in which he obtained no less distinction than in painting. For Agostino Chigi he built a villa—the well known Farnesina—on the western bank of the Tiber. From this period his time was chiefly devoted to architecture. He was appointed by Leo X., in 1520, the successor to Raphael as architect of St. Peter's; the salary, however, of this post was only 250 scudi per annum. At the sack of Rome, in 1527, he was plundered of all he possessed by the Imperial soldiers, and was forced to paint a picture of their general the Constable Bourbon, who had been killed in the first assault of the city. After the completion of this picture, he escaped to Siena, where he was well received by his fellow-citizens. He was made city architect, was employed in the superintendence of the fortifications, and received a pension from the authorities. After a few years he returned again to Rome, and died there Jan. 6, 1536, not without suspicion of having been poisoned. He was buried in the Pantheon near the tomb of Raphael. Antonio da San Gallo succeeded him as architect of St. Peter's. PERUZZI, though an excellent draughtsman, was not greatly distinguished as a painter. His best work is a fresco representing the legend of Augustus and the Sibyl in the small church in Fontegiusta Siena; he was also an excellent designer of ornament; but as an architect he ranks with the artists of the highest class.

No. **167.** *The Adoration of the Kings.*

The Magi, or Kings, are approaching with their presents and their retinues, from both sides of the picture. In the centre, near

a picturesque ruin of which a great arch is the principal feature, is seated the Holy Family attended by the adoring shepherds. The Father appears above the infant Redeemer surrounded by a glory of angels. The back-ground is an extensive rocky landscape. A drawing in chiaroscuro.

Engraved nearly the same size, in several sheets, by Agostino Carracci, in 1579. On paper, 3 ft. 8 in. *h.* by 3 ft. 6 in. *w.*

This drawing was made at Bologna, in 1521, for Count Giovanni Battista Bentivogli. Girolamo da Trevigi painted an excellent picture from it for the same nobleman. The drawing was presented to the National Gallery, with a print from the plate engraved from it by Agostino Carracci, by Lord Vernon, in 1839.

No. 218. *The Adoration of the Magi.*

See above, No. 167.

Engraved by Agostino Carracci, in 1579. On wood, 4 ft. 8½ in. *h.* by 4 ft. 1½ in. *w.*

This may possibly be the picture painted by Girolamo da Trevigi, in the year 1521, from Baldassare Peruzzi's drawing for the Count G. B. Bentivogli, unless the report be true that Girolamo's picture was lost at sea : it appears, however, to have been copied several times; a copy was made from it by Bartolomeo Cesi, which was formerly in the possession of the Rizzardi family at Bologna.* The Three Magi are portraits o Titian, Raphael, and Michelangelo. Presented in 1849 by Mr. Edmund Higginson : it was formerly in the Lapeyrière and Gray Collections.

PESELLINO (Francesco),

The grandson, by a daughter, of Giuliano d'Arrigo Giuochi, commonly called Pesello, was born at Florence in 1422; as his father Stefano, a painter, died before young Francesco was five years old, he was brought up by his grandfather Pesello, and was hence called Francesco di Pesello and Pesellino. He was an imitator, and is said to have been the pupil, of Fra Filippo Lippi. After the death of his grandfather, on the 6th of April 1446, Pesellino joined the painter Piero di Lorenzo di Pratese; they kept *bottega* together in Florence, but Pesellino survived his grandfather only nine years; he died aged thirty-five on the 29th of July 1457, and was buried in San Felice in Piazza.† Pesellino

* Lanzi, *Storia Pittorica, &c.*, vol. i.
† See Milanesi's *Opere di G Vasari* &c. commentary on the Lives of Pesello and Pesellino, in Vol. III. p. 41.

is chiefly known to us by a number of small works, now scattered in various collections, admirable in invention and design, and very beautiful in colour. In the Louvre is one compartment of a predella of which the two other parts are in the Accademia at Florence. The small collection of the late Sgr. Giov. Morelli (now in the Bergamo Gallery) contains three charming works of the same class; these strongly recall the style of Fra Filippo. In the Torrigiani Palace at Florence are two remarkable panels from *cassoni*, there ascribed to Gozzoli, but by modern criticism more justly to Pesellino; they bear out Vasari's remark as to this painter's skill in delineating animals. But the finest production of the master is beyond doubt the following.

No. 727. *A Trinità,*

Or mystic representation of the Trinity. The Father, seated on clouds and surrounded by Cherubim and Seraphim, supports the crucified Son, over whose head hovers the Holy Spirit. Below is a variegated landscape.

In tempera, on poplar, in the form of a cross, 6 ft. *h.* by 3 ft. 3 in. *w.*

Formerly in the church of the Santissima Trinità in Pistoja; subsequently in Mr. W. Y. Ottley's collection. Purchased in London at the Davenport-Bromley sale in 1863.

PIAZZA (Martino).

At the beginning of the 16th century the two brothers Martino and Albertino Piazza worked together and also separately at Lodi. They belonged to the school which had its seat in Milanese Lombardy before the arrival of Leonardo da Vinci. Although the influence of Borgognone prevails in their works, these now and then show that the brothers were not strangers to the new light, if only as it was reflected by direct scholars of Leonardo. Martino exhibits a delicate fancy both in his figures and in the charming landscapes with which he surrounded them. In the Ambrosiana at Milan is a dainty *Nativity* by him which well illustrates those qualities in the motives of the figures, the play of colour, the imaginative landscape with its powerful light

and shadow, and the observation it shows of atmospheric effects. Works of more importance, the joint productions of both brothers, are altar-pieces in the churches of the Incoronata and S. Agnese at Lodi, and in that of the Incoronata at Castiglione in the vicinity. MARTINO's son Calisto became a pupil of Romanino at Brescia.

No. 1152. *St. John the Baptist.*

In a rocky cavern St. John stoops, resting on one knee, to fill a bowl with water, which flows from a conduit in the rock. At the back of the cave are two natural apertures through which a mountainous landscape is seen. Signed with the painter's monogram, which is identical with that on the picture in the Ambrosiana mentioned above, and is composed of the letters M.P.P. "Martinus Platea pinxit."



On wood, 2 ft. 8 in. *h.* by 1 ft. 8¼ in. *w.*
Purchased at Milan in 1883.

PIERO DI COSIMO.

PIERO called DI COSIMO after his master Cosimo Rosselli, was the son of a Florentine auger-maker of the name of Lorenzo, and was born in Florence in 1462. He accompanied his master to Rome, when the latter went, about 1480, to decorate the new chapel of the Vatican for Sixtus IV. PIERO was a good painter, and in some respects in advance of his contemporaries; he much preferred mythological to ecclesiastical traditions, and was altogether a very eccentric character. He was distinguished for his landscapes and their cheerful accessories. He painted, according to Vasari, the landscape to Rosselli's *Sermon on the Mount*, in the Sixtine Chapel. He died at Florence about 1521. PIERO's works are as diverse in character as he himself was strange and wayward. They are generally rather helpless in composition, though they arrest the eye by their fantastic originality of conception and their pleasing colour. In his *Marriage of St. Catherine*, in the Hospital of the Innocenti at Florence,

and in his *Mars and Venus,* in the Berlin Gallery, he is more attentive to composition. On the other hand his three pictures from the story of *Perseus,* in the Uffizi, are to the last degree loose in the arrangement; but they tell the story, and are warm and brilliant in their colouring. PIERO was a good portrait painter. No. 698 in this Gallery may be considered his most interesting work.

No. **698.** *The Death of Prŏcris.*

She is lying on her side in a field of flowers; at her head kneels a satyr, who is feelingly touching her shoulder, and at her feet is sitting her hound Lælaps, the gift of Diana. In the background a view of the sea; with other dogs, and some birds, on the shore.

In tempera, on poplar; 2 ft. 1½ in. *h.* by 6 ft. *w.*

Purchased in Florence, from Sig^r Francesco Lombardi in 1862.

No. **895.** *Portrait of a Warrior in armour.*

With a view of the Piazza della Signoria, Florence, in the background. Half length, nearly life size.*

On wood, 2 ft, 4 in. *h.* by 1 ft. 8½ in. *w.*

Bequeathed by Sir Anthony C. Sterling, in 1871.

PIERO DELLA **FRANCESCA.** (*See* **FRANCESCA.**)

PINTURICCHIO (BERNARDINO).

BERNARDINO DI BETTO, or the son of Benedetto, commonly called PINTURICCHIO or *Pintorichio,* the little painter, was born at Perugia in 1454, and probably first studied under Fiorenzo di Lorenzo. Later in life he seems to have entered into partnership with Pietro Perugino, with whom he was in Rome in 1484, and whose influence his works strongly display. While at Rome he was engaged on the series of frescoes in the Sixtine

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* The recognition of the true authorship of this picture is due to Dr. Gustavo Frizzoni.

Chapel. He was one of the best of the Umbrian painters. His fine mural paintings in the Library of the Duomo of Siena, and its exquisitely decorated ceiling, are well known. These works, executed for Cardinal Piccolomini and illustrating the life of Enea Silvio Piccolomini, afterwards Pope Pius II., occupied PINTURICCHIO from 1502 to 1509. He had already greatly distinguished himself by the decorations of the vault of the Choir of Santa Maria del Popolo at Rome, which was painted before his visit to Siena; but latterly he got careless in his work, and was, like Perugino, accused of allowing his love of gain to get the better of his love of art. He died at Siena, December 11, 1513, deserted by his infamous wife Grania, who left him alone in his house when ill, so that he was starved to death.* PINTURICCHIO gave much attention to landscape painting, which he used well in his historical compositions, as, for example, in the frescoes above mentioned and in those of the Appartamento Borgia in the Vatican. In decorative design, too, he was a master of refined taste, as may be seen in the adornment of the vaulting, &c. of the same suite of rooms. Wonderfully fine, and of the purest Umbrian character, are the frescoes of the Buffalini Chapel in S. M. Aracœli at Rome. Others at Spello are sadly decayed. Of his many exquisite altar-pieces and other works in tempera (he never painted in oil) it would be vain to attempt a list.† Though less of a master in drawing than Perugino, he was sufficiently correct in the proportions of his figures and the rendering of the extremities. On the other hand his works, though always showing Umbrian peculiarities, are more truly naïve, and less open to the charge of mannerism and affectation, than are too often those of Perugino.

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* G. B. Vermiglioli, *Memorie di Bern. Pinturicchio, &c.* Perugia, 1837. The story rests on the evidence of a passage in the diary of Tizio of Siena; this is quoted in Crowe & Cavalcaselle. *History*, &c. Vol. III., p. 293, note.

† See Milanesi's *Opere di G. Vasari*. Vol. III. Vita di B. Pinturicchio, with the notes throughout, the Commentario, and Prospetto Cronologico at the end. Also Crowe & Cavalcaselle. Op. cit. Vol. III.

No. 693. *St. Catherine of Alexandria with her attributes.*

A monk kneeling in adoration. Landscape background.

On wood, 1 ft. $9\frac{1}{2}$ in. *h.* by 1 ft. 3 in. *w.*

Bequeathed by Lieut.-Gen. Sir W. Moore in 1862.

No. 703. *The Madonna and Child.*

The Infant stands on a carpeted parapet in front of its mother, only half of whose figure is seen: a rocky landscape in the background.

In tempera, on poplar, 1 ft. 10 in. *h.* by 1 ft. $3\frac{1}{4}$ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

No. 911. *The Return of Ulysses to Penelope.*

Penelope is seated at her loom; on the floor at her right is a damsel winding thread on shuttles from a ball of yarn which a cat is playing with. Four suitors in gay costume have entered the room, in the background Ulysses himself is seen in the doorway, just entering; his bow and quiver of arrows are hanging up above the head of Penelope.

From the open window is seen the ship of Ulysses, with the hero bound to the mast; syrens are disporting themselves in the sea; the palace of Circe is on an island near with swine and other animals in its vicinity.

A fresco transferred to canvas, 4 ft. 1 in. *h.* by 4 ft. $9\frac{1}{4}$ in. *w.*

Painted about 1509. Formerly in the Pandolfo Petrucci Palace at Siena; transferred from the wall for M. Joly de Bammeville, in 1844, by Pellegrino Succi. Subsequently in Mr. Barker's collection, at whose sale it was purchased in 1874.*

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* See under "Signorelli," No. 910.

PIOMBO. (*See* LUCIANI.)

PIPPI (Giulio).

Giulio Pippi, or rather de' Giannuzzi,* commonly called Giulio Romano, was born at Rome in 1492. He became early the pupil of Raphael, who employed him on some important works in the Vatican during the pontificate of Leo X. After the death of Raphael in 1520, Giulio and his fellow-pupil, Gianfrancesco Penni, to whom Raphael had bequeathed conjointly his implements and works of art, were intrusted with the completion of the frescoes of the Sala di Costantino, in the Vatican, comprising the *Battle of Constantine*, the *Apparition of the Cross*, the *Baptism of Constantine*, and the *Presentation of Rome to the Pope*.

These works were completed in 1523, and in the latter part of the following year† Giulio Romano entered the service of Federigo Gonzaga, Duke of Mantua. He introduced the style of Raphael into Mantua, and established a considerable school of art there: Primaticcio was one of his pupils. His greatest works are the *Fall of the Giants*, the *Story of Cupid and Psyche*, and the other frescoes in the Palazzo del Tè, at Mantua;‡ the palace itself was rebuilt by Giulio. The frescoes, however, appear to have been executed chiefly by his pupils from his cartoons; of these pupils, the principal were Benedetto Pagni, Rinaldo Mantovano, and Primaticcio, who remained with Giulio Romano six years.

Giulio Romano was not less distinguished as a painter in oil colours than as a fresco painter, and he was equally celebrated as architect and painter. Among his most celebrated oil-pictures may be mentioned, the *Martyrdom of St. Stephen*, in the church of that saint at Genoa; and a domestic *Holy Family* known as *La Sainte Famille au Basin* in the gallery at Dresden.

* Giulio's father was Pietro Pippi de' Giannuzzi, which in full is Pietro di Pippo (or Filippo) de' Giannuzzi—Peter the son of Philip Giannuzzi. Carlo D'Arco, *Istoria della Vita e delle Opere di Giulio Pippi Romano*. Folio. Mantua, 1838. And *Kunstblatt* No. 31, 1847.

† Gaye, *Carteggio Inedito d'Artisti*, ii. 102.

‡ Bottani, *Descrizione Storica delle Pitture del Regio-Ducale Palazzo del Tè, fuori della Porta di Mantova detta Pusterla*. Mantua, 1783. Some of these frescoes are engraved by P. S. Bartoli; by Diana Ghisi; by Antonio Veneziano; and in Carlo d'Arco's *Vita di Giulio Romano*.

GIULIO is generally considered to have been the most able of Raphael's scholars. He died at Mantua, November 1, 1546, leaving a wife and two children. His son Raphael died young; his daughter Virginia was married to Ercole Malatesta and survived her father many years.*

No. 225. *The Beatific Vision of the Magdalene.*

Mary Magdalene borne upwards by angels to witness the joys of the blessed; in accordance with the legend from which painters of various schools have borrowed subjects relating to her supposed history. Seven figures.

Fresco, of semicircular form, 5 ft. 5 in. *h.* by 7 ft. 8 in. *w.*

Engraved by Ant. Ricciani.

Formerly in the church of the Trinità de' Monti, Rome. According to Titi, Giulio Romano was aided by Gianfrancesco Penni in the frescoes he executed in this church. Formerly in the possession of M. Joly de Bammeville. Presented to the National Gallery, by Lord Overstone, in 1852.

No. 624. *The Infancy of Jupiter.*

A cradle containing a sleeping infant attended by three women on a small verdant island, on the further side are two groups of figures playing musical instruments. The landscape is possibly by Giambattista Dossi.

This is an illustration of the classic myth relating to the infancy of Jupiter, the youngest son of Saturn and Rhea; he was born in Crete, secreted by his mother, and nursed by the Melian nymphs to save him from his father who used to devour his sons as soon as they were born (from fear of the fulfilment of the prophecy that one of them would dethrone him, as he had dethroned his father). The figures in the background are the Curetes making a noise with horns and cymbals lest Saturn should hear the cries of the infant, and thus discover the trick that had been played upon him; he had swallowed a stone instead of the young Jupiter.

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* Vasari, *Vite de' Pittori, &c.*
In the Archivio della Sanità of Mantua is the following entry against Nov. 1, 1546:—"Sig. Giulio Romano, Superintendent of all the ducal buildings, after fifteen days' illness, died of fever, aged forty-seven." According to which, he was born in 1498 or 1499; but in this case he must have been but a boy when he was first employed by Raphael in the Vatican. See Gaye, *Carteggio Inedito d'Artisti*, and the *Kunstblatt*, No. 71, 1838, and No. 31, 1847.

Engraved by J. B. Patas for the *Orleans Gallery*. On wood, 8 ft. 5½ in. *h.* by 5 ft. 9 in. *w.*

Formerly in the Orleans Gallery, subsequently in that of Lord Northwick at Cheltenham, from which it was purchased in 1859.

PISANO (VITTORE).

"PISANUS VERONENSIS," painter and medallist, was born in 1380 at San Vigilio in the Veronese territory. He is commonly called VITTORE PISANO, or PISANELLO,* and, though excelling in both arts, is better known as a medallist than a painter, for, unfortunately, few of the pictorial works which he is recorded to have executed now exist. Those which remain, however, suffice to justify the high euconiums of contemporary writers of the 15th century; and his well known medals and plaques in bronze show his knowledge of form, his power as a portraitist, and his feeling for composition. PISANO painted both in fresco† and tempera, and produced in the former method many works at Verona, and one at least at Venice in the Sala del Gran Consiglio of the Ducal Palace, where he was employed, together with Gentile da Fabriano, about 1421–1422. All these have disappeared, excepting some fragments at Verona, viz., an *Annunciation*, and figures of *St. Michael* and *St. George* (greatly impaired) in the Brenzoni chapel, S. Fermo Maggiore; and *St. George mounting for the Fight*, on the arch of the Pellegrini chapel in Sant' Anastasia. Gone altogether are recorded works in the Castello of Pavia, in St. John Lateran at Rome, at Mantua, Rimini and Ferrara. Of PISANO's easel pictures but two or three, of small size, are known. One of these is the precious little work described below (No. 776). Another is the remarkable picture in the possession of the Earl of Ashburnham, representing the *Miraculous Stag appearing to St. Eustace;* an invaluable work, and of especial interest as illustrating the love of PISANO for delineating animals, and as justifying the high

* Vasari calls him Pisanello, apparently an endearing diminutive which may have originated in the artist's own time. But older writers call him Pisano, and he always signed his medals—OPVS . PISANI . PICTORIS. One of these—that of John Palæologus, where the legends are in Greek—bears the inscription ΕΡΓΟΝ . ΤΟΥ . ΠΙCΑΝΟΥ . ΖΩΓΡΑΦΟΥ. He evidently considered himself as first and foremost a painter.

† Scarcely *buon fresco*, but rather *fresco-secco*.

reputation he enjoyed for his skill in doing so.* VITTORE lived at a time when the traditions and forms of chivalry had not yet died out; and all his works, including his delicate and spirited pen drawings, have a certain stamp of knightly grace which is singularly attractive: in this respect they resemble the creations of Gentile da Fabriano. He was in constant intercourse with all the Italian rulers of his time, his services in portraiture being in eager demand.† This is not the place in which to speak of PISANO's medals,‡ though all his works should be studied together in order to gain a true conception of his varied powers. The belief that he studied painting under Altichieri da Zevio§ seems to be well-founded, though some conceive him to have sprung from the Veronese school of miniaturists, a view which many of his pen drawings perhaps suggest.|| He seems to have died in 1451 or 1452.¶ Stefano da Zevio and Bono of Ferrara were his scholars.

No. 776. *St. Anthony and St. George.*

On the left of the spectator stands St. Anthony with his staff and bell; his pig, here a wild boar, reposing at his feet; opposite to him is St. George in rich armour, his head covered by a large Tuscan hat; at his feet lies the vanquished dragon: Behind St. George are two horses' heads; the sword and spurs of the Saint and the bits of the horses are embossed and gilt. The

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* In this small picture the minute but unobtrusive finish is astonishing. Of the coats of the horses, dogs, and several wild quadrupeds introduced, every hair is drawn—of the wild birds, every feather. Fazio (Facius) the contemporary of Pisano, who so highly extols him, says: "in pingendis equis cæterisque animalibus, peritorum judicio, cæteros antecessit." *De Viris illustribus.* Florence, 1745, p. 45.

† In the Bergamo Gallery is a fine portrait of Leonello d'Este, which, though unsigned, has all the characteristics of Pisano's hand.

‡ Those who specially interest themselves in the subject know where to look for Pisano's medals and for the literary works which treat of them. But it may be useful here to refer to the work of M. Aloïss Heiss. *Les Médailleurs de la Renaissance*, 1r. fascicule, Paris, J. Rothschild, 1881, where Pisano's drawings are also treated of.

§ "Lermolieff" (Giov. Morelli), *Die Werke Italienischer Meister*, &c. p. 395. The opinions there expressed cannot but have great weight.

|| Crowe & Cavalcaselle. *History*, &c. North Italy, II. 452, where the notion is, however, no more than a surmise; though it is accepted by M. Ch. Ephrussi, *Gazette des Beaux Arts*, T. XXIV. Aug. 1881, pp. 173–4.

¶ Milanesi's *Vasari*, III. pp. 32–33, note.

back-ground is a pine wood; in the sky above is a vision of the Virgin and Child in a glory. Inscribed *Pisanus Pi*.



In tempera, on wood, 18 in. *h.* by 11½ in. *w.*

Formerly in the Costabili collection at Ferrara. Presented to the National Gallery, in 1867, by Lady Eastlake.

In the frame of the picture are inserted casts from two of Pisano's medals; the one above is that of Leonello D'Este, his patron, inscribed GE. R. AR. LEONELLAS MARCHIO ESTENSIS D. FERRARII, REGII, ET MUTINE.—Son-in-law of the King of Aragon, Leonello Marquis of Este, Duke of Ferrara, Reggio, and Modena. The lower medal represents a profile of the painter, inscribed PISANUS PICTOR.

POEL (EGBERT VAN DER)

Was born at Delft, and, on the 9th of March 1621, baptized there. In 1650, on the 17th of October, he was made member of the Guild of St. Luke at Delft. He painted interiors, views of towns and the *dunes*, but his especial predilection was for conflagrations and effects of moonlight. Several pictures of his exist representing either the explosion of a powder mill, which took place at Delft October 12th, 1654, or views of the town after that disaster. He spent the latter years of his life chiefly at Rotterdam, and was interred there July 29th 1664.*

No. **1061.** *View in the neighbourhood of Delft after the Explosion of a Powder Mill on October* 12, 1654.

In the foreground are figures apparently carrying away chattels, and assisting those who have suffered from the calamity.

* A. Bredius, *Catal: Les Peintures du Musée à Amsterdam.* 1888.

Line of horizon low and broken by the roofs and towers of three churches in the distance. Sky dark and lowering.

Signed: *E. Vander Poel,* 12 *Octob.* 1654.

On panel, 1 ft. 2 in. *h.* by 1 ft. 7 in. *w.*

Bequeathed by the late Mr. John Henderson in 1879.

POELENBURGH (CORNELIS VAN)

Was born at Utrecht, in 1586, studied first under Abraham Bloemart, and afterwards in Italy, where he fell under the influence of Elsheimer. He was much patronized at Rome by persons of rank; at Florence, too, he was employed by the Grand-Duke. In 1627 he returned to Utrecht, with still increasing reputation. Rubens is said to have visited him, and his portrait was painted by Van Dyck. He was three times Dean of the Painters' Guild of Utrecht. Towards 1650 he visited London. POELENBURGH died at Utrecht, Aug. 12, 1667. He frequently helped landscape painters by adding figures to their pictures. His works are found in almost all collections.

No. **955.** *A Ruin, Women Bathing.*

On canvas, 14 in. *h.* by 17 in. *w.*

The Wynn Ellis Bequest, 1876.

POLLAIUOLO (ANTONIO and PIERO).

The elder of these two brothers, ANTONIO, painter, sculptor, goldsmith, and engraver, was born in Florence about 1429: the exact date is uncertain.* He was placed by his father, says Vasari, with the goldsmith Bartoluccio, the stepfather of Lorenzo Ghiberti, who recognizing the ability of ANTONIO, employed him

* The dates vary from 1426 to 1433. According to Vasari, who has preserved the inscription formerly on Antonio's tomb, in the Church of San Pietro in Vinculis at Rome, he was born in 1426; according to an assessment return made in the year 1430 by Antonio's father Jacopo del Pollajuolo, 1429 was the year of his birth; by another return by the same in 1457, 1433 was the year; and according to a similar return made by Antonio himself in 1480, he was born in 1431. See Gaye *Carteggio inedito d'Artisti,* I. 265; and Milanesi's *Opere di G. Vasari,* Vol. III. p. 285, note.

as one of his assistants in modelling the ornaments of the architrave of the central gates of the baptistry of Florence, completed in 1452. Shortly after this time ANTONIO POLLAJUOLO worked on his own account as a goldsmith. He became a celebrated sculptor in bronze, was distinguished for his modelling, and is said by Vasari to have been the first artist who had recourse to dissection of the dead subject for the purposes of art. Latterly ANTONIO turned his attention to painting, and in this art also highly distinguished himself; he was one of the first of the Florentines who adopted an oil medium. With this vehicle are executed the *Hercules and the Hydra*, and the *Hercules and Antæus*, both in the Uffizi.* Vasari expressly ascribes to him alone the great *Martyrdom of St. Sebastian*, now in this gallery. But this statement contradicts that of Albertini, in whose "Memoriale," published as early as 1510, the picture in question is given to PIERO, the younger brother. Now that PIERO (born in 1443) was a painter by profession is certain, whether he studied under Andrea dal Castagno—as Vasari asserts—or not†. On the other hand it is also certain that many pictures were the combined work of both the brothers, and it may be concluded that in such cases ANTONIO furnished, or aided in, the design, while PIERO put the same into colour. In the *St. Sebastian* we probably have a work so produced; the severe and strenuous drawing of the elder brother, the sculptor and *toreuta* by profession, is visible throughout; whether he shared in the painting, and if he did to what extent, may remain an open question. Undoubtedly he had no hand in the *Coronation of the Virgin* at S. Gimigniano, or in the *Raphael and Tobias* in the Gallery of Turin. The former is signed by PIERO and dated 1483: in it the drawing is defective, though the modelling is powerful, and much attention is given to splendour of colour. In 1484 ANTONIO was invited to Rome by Pope Innocent VIII.,

* These compositions, of small size, would seem to be reduced copies of two out of three which, according to Vasari, were painted for Lorenzo de' Medici, and measured five cubits each. The subject of the third was the struggle with the Nemæan Lion. All these have disappeared.

† It is of course possible that Piero may have entered the studio of Andrea dal Castagno when very young. But (as MM. Crowe & Cavalcaselle observe in this conjunction), Andrea died in 1457, when Piero was but 13 years old. Sgr. Giov. Morelli contends with force that Piero must rather have studied under Alesso Baldovinetti. Altogether, this author's lucid remarks on the Pollaluoli should be read with attention. *Die Werke Italienischer Meister*, &c. 389-393 ,or, in the English translation, 351-353.

and, after executing some important monumental works in St. Peter's, died there on the 4th of February 1498; he was buried in the church of San Pietro in Vinculis. PIERO was already dead in 1496.*

No. **292.** *The Martyrdom of St. Sebastian.*

The saint is seen in the middle of the picture, bound to the trunk of a tree, and already pierced with arrows. In the foreground are four of his executioners, two in the act of shooting with bows, two stooping and charging their cross-bows. Behind the saint are two others in the act of shooting, several horsemen and foot soldiers are seen in the distance. The background is an extensive landscape. Composition of seven principal figures, nearly life size.†

In oil, on wood, 9 ft. 6 in. *h.* by 6 ft. 7½ in. *w.* Engraved in the *Etruria Pittrice*, and in Rosini's *Storia della Pittura Italiana*, Vol. III.

This picture, mentioned by Vasari as the principal of Antonio's works in painting, was finished in the year 1475 (the year in which Michelangelo was born), for the altar of the Pucci chapel, in the church of San Sebastiano de' Servi at Florence. Purchased at Florence of the Marchese Pucci in 1857.

ASCRIBED TO **ANTONIO POLLAIUOLO.**

No. **928.** *Apollo and Daphne.*

The nymph is in the embrace of the god, who has just caught her; her two arms have already sprouted into laurels.

On chestnut, 11¼ in. *h.* by 7½ in. *w.*

Formerly, 1845, in the collection of Mr. W. Coningham.

The Wynn Ellis Bequest. 1876.

PONTE (JACOPO DA).

JACOPO DA PONTE, commonly called IL BASSANO, or JACOPO DA BASSANO, from his native place, in the Venetian State, was born in 1510. His father Francesco da Ponte, who was a painter of the school of the Bellini, was his first instructor in letters and in the arts; he studied afterwards under Bonifazio at Venice. After a short stay in Venice, which he spent chiefly in copying the

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* Milanesi's *Op. di Vasari*, III. pp. 298 & 299, notes.

† The saint is said to be a portrait (ritratto dal vivo) of Gino Capponi, who however, was dead before the painter was born.

drawings of Parmigiano, and the pictures of Bonifazio and of Titian JACOPO returned, in consequence of the death of his father, to Bassano, where he established himself for the remainder of his life, visiting neighbouring places only as his engagements required. He died at Bassano, Feb. 13, 1592.* The works of BASSANO are conspicuous for Venetian excellence of colour and for masterly chiaroscuro; and some of his best pictures are almost worthy of Titian. In a few years, however, he forsook what may be termed the grand style for one more in unison with untutored apprehensions, and characterized by the introduction of all sorts of familiar objects, whatever was the subject of the picture. He was perhaps the earliest Italian *genre* painter. Even when he painted religious subjects from the Old or New Testament, as he frequently did, he treated them as familiar scenes of his own time. He excelled in landscape, and animals particularly, in introducing these on all occasions when admissible with, or even without, propriety. His works are very numerous in the Venetian State, and they are not uncommon in picture-galleries generally: the *Nativity* at San Giuseppe, and the *Baptism of Santa Lucilla* at Santa Maria delle Grazie in Bassano are regarded as his masterpieces. Portraits by JACOPO BASSANO are comparatively rare. Of his four sons—Francesco, Giambattista, Leandro and Girolamo, all of whom he brought up as painters, Francesco, the oldest, was the most distinguished.

No. **173.** *Portrait of a Gentleman.*

Standing, dressed in a black robe trimmed with fur; his right hand rests on a table placed before an open window, and on which is a silver vase containing a sprig of myrtle; in his left hand he holds a black cap. Three-quarter length.

On canvas, 3 ft. 9 in. *h.* by 2 ft. 11 in. *w.*

Presented, in 1839, by Mr. Henry Gally Knight.

No. **228.** *Christ driving the Money Changers out of the Temple.*

A crowded composition of men and animals, representing the expulsion of "all them that sold and bought"—money-changers, dealers in cattle, sheep, goats, birds, &c.—from the interior of

* Ridolfi, *Le Maraviglie dell' Arte, ovvero le Vite degli illustri Pittori Veneti, e dello Stato.* Venice, 1648; Verci, *Notizie intorno alla Vita e alle Opere de Pittori Scultori, ed Intagliatori della città di Bassano.* Venice, 1775; Lanzi *Storia Pittorica dell' Italia.* Florence, 1822.

the "Temple," a spacious building, of ordinary Italian architecture. Small figures on a dark ground.

On canvas, 5 ft. 3 in. *h.* by 8 ft. 9 in. *w.*

Brought to England by Mr. A. Wilson in 1806. Presented, in 1853, by Mr. P. L. Hinds.

No. 277. *The Good Samaritan.*

In a crimson dress, raising the wounded Jew to place him on his mule; by his side is a silver flask; two dogs are in the foreground; the Levite is seen in prayer behind.

On canvas, 3 ft. 4¼ in. *h.* by 2 ft. 7½ in. *w.*

Formerly in the Pisani Palace, Venice; subsequently in the collection of Sir Joshua Reynolds, who is said to have kept it always in his studio. Purchased for the National Gallery, at the sale of Mr. Samuel Rogers's pictures, in 1856.

PONTORMO (JACOPO DA),

Or PUNTORMO, so called from the place near Empoli where he was born in May 1494, bore the family name of CARUCCI. His father Bartolommeo was a painter, who married at Empoli. By the death of his father in 1499, of his mother in 1504, and of other relations not long afterwards, JACOPO, who had received a pretty good education, was left to his own resources. According to Vasari he was placed successively with Da Vinci, Albertinelli and Piero di Cosimo, until he fell under the tutelage of Andrea del Sarto in 1512. His fresco of the *Visitation*, in the court of the Annunziata at Florence, is a wonderfully fine work, and quite in the spirit of Andrea himself. PONTORMO executed some extensive frescoes in the church of San Lorenzo in Florence, representing the *Deluge* and the *Last Judgment*. They occupied him eleven years; but they were in the style of the mannered imitators of Michelangelo, and have long since been covered with whitewash. This mannerism, belonging more particularly to his later years, did not extend to PONTORMO's portraits, which are powerfully painted, warm in colour, animated, and yet admirably finished: he painted some of the Medici family. He was the master of Angelo Bronzino, who assisted him in many of his works and completed those of San Lorenzo. PONTORMO died at Florence, and was buried in the Church of the Annunziata, January 2, 1557.*

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* Milanesi's *Op. di Vasari*, VI., p. 288, note.

No. **649.** *Portrait of a Boy.*

In a crimson and black dress, holding in his left hand the hilt of his sword. Standing, full-length, life-size.

On wood, 4 ft. 2½ in. *h.* by 2 ft. *w.*

Formerly in the collection of the Duke of Brunswick. Purchased at Paris from M. Edmond Beaucousin, in 1860.

No. **1131.** *Joseph and his Kindred in Egypt.*

A crowded composition. To the left of the foreground, and before the entrance to a building reached by steps, Pharaoh, surrounded by attendants, is met by Joseph and his brethren, who stand before him in attitudes of supplication. To the right, seated on a triumphal car drawn by naked children, Joseph is again represented stooping forward towards a man who, kneeling by the side of the car, presents a petition. To the right is a circular building ascended by external steps. Towards the summit of this staircase, Joseph again appears leading one of his sons. Another child is received by his mother at the top of the stairs. The upper portion of this circular building is open, disclosing a hall or porch, in which Joseph is represented at the bedside of his dying father, to whom he presents the children, Ephraim and Manasseh.

In oil, on canvas, 3 ft. 8 in. *h.* by 4 ft. 1 in. *w.*

This picture is highly praised by Vasari, who regarded it as Pontormo's best work, and who relates that it was in his day in the mansion of Pierfrancesco Borgherini of Florence, and formed part of a series of which the remaining subjects were executed by Andrea del Sarto, Bachiacca* and Granacci. Vasari further states that the boy who is represented sitting on the steps in the foreground of Pontormo's picture is a portrait of the young Angelo Bronzino.

Purchased in London at the sale of the Duke of Hamilton's pictures, in 1882, out of the interest of the "Clarke Bequest."

38.706

ASCRIBED TO **PONTORMO.**

3 No. **1150.** *Portrait of a Man.*

Life-size; seen to waist. A middle-aged man, with dark hair falling over the ears, moustache, and a short thick beard. He wears a black gown and a black cloth or velvet cap. The left hand is laid on the right breast. In his right is a roll of paper.

In oil, on wood, 2 ft. 1½ in. *h.* by 1 ft. 7½ in. *w.*

Purchased at Florence, of Mr. C. Fairfax Murray, in 1883.

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* Two of the series, by Bachiacca, are also in the National Gallery, see under UBERTINI.

POORTER (Willem de)

Was born at Haarlem probably within the first ten years of the 17th century. The character of his works suggests that he studied under Rembrandt while that master was still resident at Leyden. De Poorter painted scriptural, allegorical and mythological subjects on a small scale, and endeavoured to invest them with a certain air of mystery by the management of his light and shade; but of the true imaginative faculty he had little. His execution is neat, tending to hardness; his tone cold. Of three pictures by this artist in the Dresden Gallery one is a copy of an early work by Rembrandt—the *Presentation in the Temple*—now at the Hague; the subjects of the two others are respectively the *Adulteress before Christ*, and *Esther received by Ahasuerus*. In the Berlin Gallery is the *Capture of Sampson*, in the Amsterdam Museum *Solomon's Idolatry*, and in the Gallery at Rotterdam an *Allegorical Subject*. The Galleries of Cassel, Brunswick and Copenhagen contain each a small work by De Poorter. No later date than 1645 is found on his pictures.

No. 1294. *An Allegorical Subject.*

A young man whose head is encircled by a wreath, wearing a steel cuirass and a long brown cloak, stands before an architectural fragment, which appears to be the capital of the large stone pilaster. On its top are laid two crowns, one lying on its side; a roll of paper or parchment and a globe, which the personage above-mentioned touches with a sceptre held in his right hand.

On panel 1 ft. 7 in. *h.* by 1 ft. 2 in. *w.*
Presented by Mr. T. Humphry Ward in 1889.

(?) POT (Hendrik) "HP."

This name has been associated by some writers with certain pictures, chiefly conversation-pieces and full-length portraits of cabinet size, having common characteristics of style and treatment and bearing the monogram HP. In a single instance—that of a small full-length of our K. Charles I. in the Louvre—the monogram is accompanied with a date. This date is 1632; and the fashion of costume presented in all the pictures here referred to affords proof sufficient that they were executed within the third

and fourth decades of the 17th century. A painter of Haarlem, Hendrik Gerritsz Pot, who lived between 1600 and 1656, is reported by a writer of his own time to have visited England, and to have made portraits of the king, the queen and some of their courtiers. Whether this be the artist whose name is concealed under the monogram HP is the question. The *recorded* works of Hendrik Gerritsz Pot differ as much in subject, as the only one of these now traceable (but unfortunately devoid of signature or date) differs in style from those which bear the aforesaid monogram. On the other hand instances are not wanting of painters who in the course of their lives so completely changed their line and style that no similarity remains between their earlier and their later works.*

No. **1278.** *A Convivial Party.*

A room, with a projecting chimney on the extreme right; a table extends from near the chimney to the centre of the picture covered with a red cloth over part of which is spread a linen table-cloth with viands on it. Around it are grouped three men, military officers apparently, and three women, one of whom is old. This hag, her head and shoulders muffled in white, leans on the table on the further side filling a tobacco-pipe, and grins with toothless mouth at the dalliance of the pair to the left. More towards the chimney a young man, leaning back in his chair, lifts a glass of wine over the shoulders of a woman who, with her back turned to him, makes a gesture of refusal. Facing her, in the extreme right of the foreground with his back to the spectator, lolls a plumed and booted cavalier, his right hand in front of him insecurely holding an empty glass, while his left, dropped listlessly by his side, suffers the attentions of a little white dog.

Signed on the side of the projecting chimney.

On oak, $12\frac{1}{4}$ in. *h.* by $7\frac{1}{4}$ in. *w.*

Purchased in 1889 from Messrs Lake, Beaumont & Co. out of the interest of the "Lewis Fund."

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* In Dr. W. Bode's *Studien zur Geschichte der holländischen Malerei* the identification of the monogramist HP. is fully discussed though left unsettled. But the author shows that the alternative interpretation of HP as Horatius Paulyn is inadmissible on chronological grounds. The argument in favour of Pot is strengthened by the circumstance that a picture in the Hampton Court collection (No. 634) signed HP belonged to Charles I. and appears in the inventory of his effects as the work of "Bott." a mistake easily made by an ignorant transcriber writing from dictation. See Mr. Ernest Law's *Historical Catalogue of the Pictures at Hampton Court Palace 1881.*

POTTER (PAULUS),

The son of Pieter Potter, was baptized at Enkhuizen, November 20, 1625. He studied under his father at Amsterdam, and under Jacob de Weth at Haarlem. From his 21st to his 23rd year he painted at Delft, then removed to the Hague, where he married in 1650, and remained until the next year, when he took up his residence at Amsterdam. But consumption was wasting him. He made his will in January 1653, and on the 17th of the same month in the following year, was in his grave. In this short career, the latter part of which must have been hampered by disease, he produced an astonishing quantity of work not to be matched in its kind. When PAUL POTTER allowed himself to attempt subjects on the scale of life, above all when he sought to rival the painters of the chase, he was not successful. Fortunately for his reputation he made few such efforts. In his pictures of moderate size he was at home among groups of cattle which pasture, or lazily ruminate, on scarcely undulating ground under a summer sky. Each of these pictures is a true work of art, a perfect whole, well thought out, harmonious in composition, every part exactly filling its place, whether in mass or line, in perspective, or in rhythmical play of light and dark, while in the thorough but masterly finish no detail is superfluous. Light and atmosphere are never wanting. POTTER's work was already approaching maturity in his 21st year, and it continued on the whole to increase in excellence to the last. The famous *Young Bull*, at the Hague, painted in 1647, is usually considered his masterpiece. But it by no means deserves that title; rather is it a *tour de force*, imposing from its unusual size, but somewhat wanting in those elements which go to the making of a work of art. Far superior to this, though on a more modest scale, is a similar subject in the royal collection at Buckingham Palace, painted two years later; a work, indeed, of the first order. Sometimes POTTER took horses for his theme, which, as well as asses, he painted with a fidelity to nature, and with a fine observation of form that leave nothing to be desired. His pictures always tell at a distance, both from their admirable composition and from their truthful out-of-door aspect; but, unlike Cuyp, he does not bathe his landscapes in the dreamy,

sunny haze of morning or evening. His drawings and etchings are beautiful, and in them is seen his knowledge of structure and his appreciation of form. His works are scattered in various collections public and private—as at Amsterdam, the Hague St. Petersburg, Copenhagen, Schwerin, Montpellier, Paris Turin and London. Some of the finest examples, indeed, are n English hands. The portrait of PAUL POTTER as he appeared in his last days, with his palette still on his thumb, painted by his friend Van der Helst, is in the Hague Museum; a most interesting and touching presentment.

No. **849.** *Landscape with Cattle.*

In a meadow near some farm buildings among trees are a man, four cows, a horse and some sheep; one of the cows, white and spotted, is lying chewing the cud, and looking at the spectator. On the left, near the open door of a shed, are a horse and cart with two men and a dog. In the background is a corn field, with some cut sheaves of wheat. Signed *Paulus Potter, ft.* 1651.

On wood, 1 ft. 10½ in. *h.* by 1 ft. 8½ in. *w.*

Formerly in the Locquet collection at Amsterdam; and in 1829 in that of Lord Gwydir. Bought with the Peel collection in 1871.

No. **1009.** *The Old Grey Hunter.*

A huntsman holding the bridle of a grey horse, is lying asleep on the ground under an old tree; his greyhound is also asleep. Another sportsman and two dogs are seen in the distance. On a piece of fencing to the right is the signature PAULUS POTTER *f.*

On oak, 12½ in. *h.* by 10½ in. *w.*

From Lord Clare's collection.

The Wynn Ellis Bequest. 1876.

POTTER (PIETER ?).

PIETER POTTER, the father of Paul Potter, was born at Enkhuizen in 1597, and died at Amsterdam in October 1652. About 1628 or 1629 he was residing at Leyden; from 1631 he appears to have had his abode at Amsterdam, where, in 1639, he was director of a manufactory of gilt leather. In 1647 he was temporarily at the Hague. In his earlier days he painted on glass, and in a signature of his (in 1628), he calls himself

"glaes-schrijver, ooc schilder," glass-annealer, also painter. He formed himself under the influence of Frans Hals, and painted various subjects, such as scenes in the guard-house, still life and landscape.*

No. **1008.** *Stag Hunt.*

A dense wood on the right; an open country with a river on the left; two stags and a hunting party in the middle ground. Signed *P. Potter f.* 165 . The last figure is illegible.

On canvas, 3 ft. 7½ in. *h.* by 4 ft. 10½ in. *w.*

The Wynn Ellis Bequest. 1876.

POUSSIN (GASPAR). (*See* DUGHET.)

POUSSIN (NICOLAS).

This great French artist, of whom his countrymen are justly proud, was born at Villers, near Les Andelys, in Normandy, in June 1594, of a noble family of Soissons. He learnt painting under Quintin Varin at Les Andelys. At the age of 18 he visited Paris, where he prosecuted his studies for a short time under some other masters, and greatly improved himself by drawing from casts and copying prints after Raphael and Giulio Romano. After various vicissitudes he at length visited Rome in 1624, in his 30th year. He lived in the same house with Du Quesnoy, afterwards celebrated under the name of Il Fiammingo: they were of mutual aid to each other in their studies. It was probably owing to his intimacy with Du Quesnoy that POUSSIN paid so much attention to the ancient bassi-rilievi, many of which he modelled. He also devoted some time to practical anatomy, and attended the academy of Domenichino, whom he considered the first master in Rome. He had, however, to contend against poverty for a considerable period until the return to Rome of Cardinal Barberini from his embassy in France and Spain: POUSSIN had been introduced to him before his

* The above notice is taken from M. A. Bredius's *Catalogue des Peintures du Musée de l' État à Amsterdam*, 1888, and contains the latest ascertained facts respecting Pieter Potter.

departure from Rome by the poet Marino, who died shortly afterwards at Naples. This cardinal, soon after his return, commissioned POUSSIN to paint two pictures—the *Death of Germanicus* and the *Capture of Jerusalem*: the latter subject he painted twice. From this period he rapidly acquired both fame and fortune. The above pictures were followed by the *Martyrdom of St. Erasmus*; the *Plague of Ashdod*; the *Seven Sacraments*, and others. The last-named works were painted for the Commendatore Del Pozzo, and were a few years afterwards repeated by Poussin for M. de Chantelou at Paris.* POUSSIN, after an absence of sixteen years, returned with M. de Chantelou to Paris in 1640, when he was introduced by Cardinal Richelieu to Louis XIII., who wished to retain him in his service: he gave him apartments in the Tuilleries, and appointed him his painter in ordinary with a salary of 120*l.* a year. POUSSIN, however, wishing to have his wife with him in Paris (he married in 1629), departed in 1642, with permission, for Rome; but as Louis XIII. died shortly afterwards, he never returned to his native country. He continued to gain in wealth and reputation during twenty-three years from this time: he died at Rome, on the 19th of November 1665, in his 72nd year, and was buried in the church of San Lorenzo in Lucina.† His works are very numerous: the prints that have been engraved after his principal pictures amount to upwards of two hundred

It was perhaps well that POUSSIN's longing to visit Rome was not indulged until his mind was matured. At 30 years of age, with a strong individuality, he was in less danger of falling under the leadership of some Italian eclectic or naturalist. Upon the antique remains of sculpture and painting (Roman indeed, not Greek), he built a style, severe, classic, and deliberate, though not unwarmed by imagination. In nature, the grand lines of the Latian landscape inspired him, and its whole character harmonized in his mind with his classic studies. Perhaps those works in which his native tendencies are most

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* Both sets are now in England, the former in the collection of the Duke of Rutland at Belvoir Castle, the other in that of the Earl of Ellesmere, in London, known as the Bridgewater Gallery. They are engraved by Pesne.

† Bellori, Vita di Nicolò Pussino in the *Vite de' Pittori, &c.*, Rome, 1672; Fellbich, *Entretiens sur les Vies et sur les Ouvrages des plus excellens Peintres, Anciens et Modernes*, Paris, 1685. Gault de St. Germain published a life of Poussin in 1806, and a *Collection de Lettres de Poussin* was published at Paris in 1824.

revealed are his heroic landscapes. He feared the fascinations of colour, and once wrote from Venice that he must flee from a place where they lured him too much. He did not know how needless was his alarm. POUSSIN strongly influenced French art, especially in the department of landscape-painting through his brother-in-law and pupil, Gaspard Dughet.*

No. 39. *The Nursing of Bacchus.*

Landscape, with nymphs and fauns tending the infant Bacchus, who is eagerly imbibing the juice of the grape which a Satyr is squeezing into a bowl. A goat occupies a prominent place in the picture. Composition of six small figures.

Engraved by M. Pool. On canvas, 2 ft. 6½ in. *h.* by 3 ft. 1 in. *w.*

Bequeathed to the National Gallery by Mr. G. J. Cholmondeley, in 1831.

No. 40. *Landscape, with Figures.* (*"Phocion."*)

A wooded spot in the neighbourhood of a city, which is seen at the base of a range of mountains in the distance. In the foreground to the left is a man in a plain, undyed robe, supposed to represent Phocion; he is washing his feet at a public fountain, as if to indicate the purity and simplicity of his life.

On the opposite side is a monument, near which are two figures, seated, in conversation: a woman is passing by behind them. Towards the middle of the picture, another figure is reclining at full length at the foot of a large tree, on the stem of which are hanging some votive offerings. A small stream flows through this part of the picture.

Engraved by E. Baudet; and by W. Radclyffe, for Jones's *National Gallery.* On canvas, 2 ft. 6 in. *h.* by 3 ft. 7 in. *w.*

Presented to the nation by Sir George Beaumont, Bart., in 1826.

No. 42. *A Bacchanalian Festival.*

A landscape with satyrs, fauns, centaurs, and animals, in wild revelry. To the left, the drunken Silenus is being placed under a temporary canopy by two fauns, one of whom is about to crown him with a wreath of flowers. On the opposite side, a female satyr is supported by a faun upon the back of a goat which is attempting to throw her off. In the centre is a kneeling satyr on

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* See the biographical notice of Dughet in this Catalogue.

the verge of intoxication, still drinking from a bowl into which a faun is pouring wine; the various phases of intemperance, boisterous mirth, contention and insensibility are forcibly pictured in the groups behind him.

Engraved by T. Phillibrown, for Jones's *National Gallery*. On canvas, 4 ft. 8 in. *h.* by 3 ft. 1 in. *w.*

This is one of a series of three pictures said to have been painted for the Duke de Montmorenci; the other two were formerly in the possession of the Earl of Ashburnham. Bellori notices four "Bacchanals" by Poussin, which were painted at Paris in 1641–42, for Cardinal Richelieu. Formerly in the Barberini Palace, and subsequently in the Angerstein collection, with which it was purchased for the nation, in 1824.

No. 62. *A Bacchanalian Dance.*

Landscape, with a group of fauns and bacchanalian nymphs, or bacchantes, dancing in a ring, interrupted in their merriment by a satyr, who has thrown one of the nymphs on the ground, for which another nymph is striking him on the head with a cantharus: behind this group, near a thick cluster of trees, is a terminal figure of Pan decorated with flowers. Still further to the right on this side, an infant bacchanal is bending over and drinking from a large vase on the ground; two other infant bacchanals are contending for the juice one of the bacchantes is squeezing from a bunch of grapes which she holds above their heads; a fourth is sleeping on the ground behind them.

Engraved by G. T. Doo, R.A., for the *Associated Engravers;* by Van Merlen; by R. Cooper; and by S. S. Smith, for Jones's *National Gallery.* On canvas, 3 ft. 3 in. *h.* by 4 ft. 8 in. *w.*

This picture, one of the painter's master-pieces, is probably one of the four painted for Cardinal Richelieu: it formed part of the collection of M. de Calonne, by whom it was brought to this country (Buchanan, *Memoirs of Painting*); it passed subsequently into the possession of Mr. Hamlet, of whom it was purchased for the National Gallery, in 1826.

No. 65. *Cephalus and Aurora.*

Cephalus, before whom a little cupid holds up the portrait of his wife Procris, is endeavouring to free himself from the arms of Aurora; behind is the winged Pegasus. The scene of the drama is indicated by the presence of a river god, probably Ilissus, as that river rises in Mount Hymettus, from which Cephalus was carried off. In the back-ground is a naiad or some mountain nymph; Phœbus, in his chariot, is seen in the heavens just above the horizon; all indicating the early morning.

Engraved by W. Holl, for Jones's *National Gallery.* On canvas, 3 ft. 2 in. *h.* by 4 ft. 3 in. *w.*

Bequeathed to the National Gallery, in 1831, by Mr. G. J. Cholmondeley.

No. 91. *Venus Sleeping, surprised by Satyrs.*

While one of the satyrs lifts up the drapery of the goddess another rouses Cupid, who has been sleeping by her side. Composition of four small figures.

Engraved by M. Pool; by J. Daullé; and by W. T. Fry, for Jones's *National Gallery*. On canvas, 2 ft. 2 in. *h.* by 1 ft. 8 in. *w.*

Formerly in the collection of M. de Calonne, at Paris. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 165. *The Plague among the Philistines at Ashdod.*

The Philistines, having overcome the Israelites, removed the Ark of the Lord to Ashdod, and placed it in the Temple of Dagon; on the next morning they found their idol fallen, and the city was afflicted with a loathsome plague.

"And the head of Dagon and both the palms of his hands were cut off upon the threshold of the door."—1 *Samuel*, v. 4.

The broken Dagon is seen before the Ark in the temple to the right, with a crowd of the citizens in consternation before it. In the foreground are the bodies of a woman and her child; a second child is approaching the breast of its dead mother, while a man stoops down and gently averts it from the infectious corpse. Various groups of dead and dying are dispersed over the picture: the scene is a handsome street in Ashdod, with noble piles of architecture on each side, viewed in perspective.

Engraved by E. Picart; by J. Baron; and by C. Niquet. On canvas, 4 ft. 3 in. *h.* by 6 ft. 8 in. *w.*

This is a repetition of a picture which was painted by Poussin at Rome in 1630, and for which he received, says Bellori, only sixty scudi, about twelve guineas; it came afterwards into the possession of Cardinal Richelieu, who paid 1,000 scudi for it; it is now in the gallery of the Louvre at Paris. The picture above described was formerly in the Colonna Palace at Rome, from which it was purchased by Mr. Irvine for Mr. Buchanan: it was presented to the National Gallery by the Duke of Northumberland in 1838.

PREVITALI (ANDREA).

Was born at Bergamo in the latter half of the fifteenth century, and perhaps entered the school of Giovanni Bellini in Venice. The earliest date on his works hitherto discovered is 1502; the date 1506 is on an altar-piece at Borgo Sant' Antonio, described by Tassi, which bears the further inscription *Andreas Bergomensis dissipulus* (sic) *Jo. Bellini.* A similar signature is found on an

Annunciation at Ceneda. Probably his best work is the altar-piece of St. John the Baptist in Sto Spirito at Bergamo, signed *Andreas Previtalus*, 1525.* He imitated Giovanni Bellini as closely as he could, and although he had little originality, yet the bright, clear colour, the light atmosphere, and the pleasant character of the landscape distances in his pictures, make them attractive. Very many of them are to be found in Bergamo. According to Tassi, he died of the plague at Bergamo in 1528.†

No. 695. *Madonna and Child*, seated.

The Madonna placing her hand on the head of a Monk, who is adoring the Infant Christ. Landscape back-ground, with mountains and buildings; St. Catherine standing by a ruin, to the right.

On poplar, 1 ft. 9 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the Manfrini Gallery, Venice. Purchased from the proprietors of that collection in 1862.

RAIBOLINI (FRANCESCO).

FRANCESCO di Marco di Giacomo RAIBOLINI, commonly called FRANCIA, was born at Bologna in 1450.‡ Apprenticed early to a goldsmith he became distinguished for his skill in the management of the precious metals, in the engraving of *nielli*, in enamelling, medal-working, and die-sinking. Though best known to us as a painter, he never quite relinquished those other crafts; he remained master of the Bolognese Mint to the end, and generally signed himself on his pictures "Aurifex" or "Aurifaber." With him the practice of enamelling may have

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* Andrea seems to have added *Bergomensis* to his signature as long as he remained at Venice, or till about (?) 1511.

† Tassi, *Vite de' Pittori, &c. Bergamaschi*, 1793; Ridolfi, *Le Maraviglie, &c.*

‡ The origin of the designation *Francia*, or *il Francia*, is not clear. Zanetti (*Illustrazione delle Stampe del C. L. Cicognara*) aserts that it was derived from a Maitre Duc, called il Francia, an eminent goldsmith, to whom Raibolini served his time. Others construe the word as a contraction of Francesco (as in Francia Bigio). But in a record of payment preserved in the Bolognese archives the artist is called Franciscus Francia; and in the old "Cronaca" of Cristoforo Saraceni the death is noted of "Francesco Franza orefice e pittore eccellente." Above all, his own signature on the *Madonna* painted for the church of S. Lorenzo is "Franciscus Francia," &c., a form which, on the second of the two hypotheses, would be tautological.

paved the way to painting, with which art there can be little doubt he was conversant before his intercourse with Lorenzo Costa led him, towards middle life, to adopt it as his most serious pursuit. The influence of Costa is visible more or less in the greater number of FRANCIA's pictorial works, though the pupil outstripped the teacher in almost all respects. A remarkable affinity with Perugino is also perceptible in FRANCIA, however this fact may be explained. But the resemblance, though scarcely accidental, is superficial, and that imaginative cast of mind which created for the Umbrian a serene ideal region of his own was wanting to the Bolognese. However, he possessed purity and earnestness of feeling. The type of his Madonnas is one of singular tenderness touched with melancholy. In the heads of other personages he seldom produced anything very interesting. A straining after grace led him now and then into affectation. His colouring, based on Ferrarese practice, is good, and indeed his flesh-tones have a peculiar sweetness. In the treatment of drapery he was in advance of Costa, albeit hardly free from some of that painter's peculiarities. So, too, he occasionally reproduced the unstable attitudes of Costa's figures. The expulsion in 1507 of the Bentivogli, his warm friends and patrons, must have been a sore trial to FRANCIA; though he remained at Bologna honoured and employed under the Papal rule. Some of his best works are still there, above all his *chef-d'œuvre* the Bentivoglio altar-piece in S. Giacomo Maggiore (1499). This noble picture has more of force and less of mannerism than any other of his works. The figure of S. Sebastian is a model of youthful beauty and natural action. The Felicini altar-piece (1494?) now in the Pinacoteca, is very attractive. Others in the same collection are less satisfactory; but some of them have suffered from maladroit restoration. The altar-piece in S. Martino Maggiore, still in the splendid framework designed by the painter himself, has great merits. In Ferrara (Gallery); in Parma (Gallery—a *Deposition*); in Lucca (S. Frediano); and in Milan (Brera—a fine *Annunciation*, with a charming landscape distance) FRANCIA is seen to advantage. North of the Alps, the Munich Gallery can show the sympathetic *Madonna of the Rose-trellice*, where Mary is about to sink on her knees in adoration of the Divine Infant lying at her feet. A fine altar-piece with the *Enthroned Madonna and Saints* is in the

Berlin Gallery, which contains also a smaller and earlier work, a *Holy Family*, of refined and delicate workmanship, recalling in its almost Flemish sharpness and minuteness of detail the equally early *Saint Stephen* of the Borghese Palace. FRANCIA'S sole remaining compositions in fresco*—the *Marriage* and the *Entombment of S. Cecilia*—contributed by him in 1506 to the series in the oratory of that saint attached to S. Giacomo Maggiore at Bologna, exhibit much beauty and grace, though little force. In portrait-painting FRANCIA had a high reputation; and if the portrait of Vangelista Scappi in the Uffizi be really by him, it justifies his claim to distinction in that branch of art. Scholars of his were his sons Giacomo and Giulio. Under him and Costa studied Amigo Aspertini, Chiodarolo, and Tamarozzo, to each of whom was committed the execution of a pair of the ten subjects in the Cecilian Oratory, the remaining two pairs being the work of Costa and FRANCIA severally. But the favourite and ablest pupil of FRANCIA was Timoteo Viti, a Ferrarese by descent, though apparently born at Urbino, who spent some years with his master, and assisted him in many of his works. FRANCIA died Jan. 5, 1517 (o.s.).†

No. 179. *The Virgin with the Infant Christ, and St. Anne enthroned, surrounded by Saints.*

Before the throne in the front is the little St. John, with the standard of the Lamb, pointing to the infant Saviour above; on the left are St. Sebastian and St. Paul; on the right, St. Lawrence and St. Romualdo. The picture is marked—Francia Aurifex Bononiensis P. Full-length figures, nearly of the natural size.

Originally painted on panel, but now transferred to canvas, 6 ft. 6½ in *h.* by 6 ft. *w.*

FRANCIA · AVRIFEX - BONONIĒSIS · P.

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* The destruction of the palace of the Bentivogli in 1507 involved the loss of Francia's fresco subjects from the history of Judith.

† The story of an intimate friendship between Francia and Raphael, related by Vasari, is now discredited. The pretended letter of Raphael, and the sonnet to him ascribed to Francia, published first by Malvasia, and frequently reprinted, contain in their diction, presumptive evidence of spuriousness. Still less trustworthy is the report of Vasari (given by him, however, with some reserve) that Francia died of chagrin on seeing how far the whole work of his own life was transcended by Raphael's picture of St. Cecilia, which was sent to its destination at Bologna about 1516.

No. 180. *The Virgin and two Angels weeping over the dead body of Christ.*

A Pietà; formerly the lunette of the picture described above.

On wood, 3 ft. 2 in. *h.* by 6 ft. *w.*

These two pictures constituted formerly one altar-piece, and were originally placed in the Buonvisi chapel in the church of San Frediano at Lucca, for which they were painted. They were subsequently purchased by the Duke of Lucca, and were placed in the palace. They were finally brought to England with the rest of the Duke of Lucca's Collection in 1840, and became the property of Mr. E. G. Flight, from whom they were purchased for the National Gallery in 1841. There is an old copy or repetition of No. 180 in the Gallery of Berlin.

No. 638. *The Virgin and Child, with two Saints.*

The Child standing on a stone parapet is supported by his mother behind him; his hand is in the attitude of benediction. On each side is a Saint; the Child whole length, the others half figures. Landscape back-ground.

On wood, 2 ft. 8 in. *h.* by 2 ft. $1\frac{1}{2}$ in. *w.*

Purchased from M. Edmond Beaucousin, at Paris, in 1860.

RAPHAEL. (*See* SANZIO.)

RAVESTEIJN (JAN ANTHONISZ)

Was born at the Hague in 1572. His works are principally to be seen in Holland, the most important being in the Town Hall of his native place, where he was much employed in painting the large groups of portraits which were in vogue in the 16th and 17th centuries, and of which the celebrated *Syndics of the Cloth Hall* by Rembrandt, and the *Banquet of the Civic Guard* by Van der Helst at Amsterdam, and the *Banquet of the Officers of the Arquebusiers* by Frans Hals at Haarlem, are the most celebrated. Ravesteijn's groups are somewhat more formal than those well-known pictures, but are full of life and character; five of his pictures of this class are at the Hague; one representing *The Assembly of Magistrates* contains no less than twenty-six figures. An additional air of formality is perhaps given to this picture through the peculiar arrangement of the hands. It was the custom to pay the artist so much for a head and so much for each hand. Each burgomaster apparently, not wishing to be outdone by the others, and no doubt desirous of having his full money's worth, has chosen to have both hands painted, and in almost every case they are conspicuously displayed, the painter showing much ingenuity in the arrangement. Ravesteijn died at the Hague in 1657.

No. 1423. *Portrait of a Lady.*

Middle aged; life size; bust length; three-quarter face. She wears a black dress, with a large white linen collar descending to the shoulders and bordered with a narrow frilling. Her head is covered with a close-fitting black cap which conceals the ears and most of the hair.

On panel, 2 ft. 2 in. *h.* by 1 ft. 7½ in. *w.*

Presented by Mr. A. Fowell Buxton, 1894.

REMBRANDT VAN RŸN.

REMBRANDT HERMENSZ (son of Herman) VAN RŸN was born in his father's house on the Weddesteeg, at Leyden, July 15, 1606.* His parents sent him to the Latin School at Leyden with a view to his subsequently studying jurisprudence in the University of that city; but his inclination for the art in which he was destined to excel soon manifested itself so strongly that he was placed with the painter Jacob van Swanenburch, with whom he remained three years; he studied also for a short time under Pieter Lastman at Amsterdam. In 1623 he returned to Leyden and became from that time a diligent and exclusive student of nature. He occupied himself in studying chiaroscuro and in painting heads from life for his own improvement, till he gradually attained reputation and practice as a portrait-painter. In this direction, and in others, he produced, before he finally left Leyden, some of his most precious works. In 1630, at the age of twenty-two, he settled in Amsterdam, where he remained till his death. He there married, June 22, 1634, Saskia Uilenburg, a lady of a good Frisian family and possessed of some fortune. She died in 1642. At Amsterdam REMBRANDT'S fame quickly rose to its highest point. His studio became crowded with scholars, who flocked thither from all parts of Holland; and every lover of art was

* The true date is established by an entry in the books of the Leyden University showing that Rembrandt was admitted as a student on the 25th of May 1620, he being then 14 years old:—"Rembrandt Hermanni Leidensis 14 jare oud." (*Archief voor Niederl: Kunstgesch:* V. p. 271.) The name of Rembrandt's father was Hermann Gerritszoon (son of Gerrit) van Rŷn; that of his grandfather being Gerrit Roelofszoon (son of Roelof) van Rŷn. The name of Gerrit seems to have been erroneously transferred by some writers to the great painter himself.

eager to obtain some work of his pencil. But notwithstanding the large income which must have accrued to him, REMBRANDT incurred considerable debts; his difficulties went on increasing and in 1656 he was publicly declared insolvent. This disaster has been commonly explained by the impoverished condition of Holland—the consequence of more than one war—at the period referred to, when, as some writers state, upwards of two thousand houses in Amsterdam were untenanted and distress was general. REMBRANDT's embarrassments are, however, partly to be accounted for by the fact, that in his passion for collecting works of art he was sometimes utterly regardless of their cost. This extravagance is in itself a sufficient answer to the absurd but often repeated stories respecting his supposed miserly habits. His misfortune appears to have had no effect on his professional energies; the works produced during and immediately after the period when it occurred exhibit all his wonted powers.*

The most renowned works of the master were executed at Amsterdam. Of these not even a meagre catalogue can be attempted here. It is sufficient to say they comprehend portraits (including the great groups of "Regents" of various institutions, heads of guilds, officers of the burgher guards, &c.), scriptural and historical pictures, *genre* subjects and landscapes; to say nothing of a mass of etchings, more or less elaborate, the triumphs of the needle. Early pictures by REMBRANDT, with dates, are, the *Presentation in the Temple*, in the Gallery at the Hague, a portrait of a young man in the royal collection at Windsor, put into speech. Yet the elements are of the simplest, even the

* One of the liabilities which must have pressed heavily on Rembrandt is not to be overlooked. By the will of his first wife, the bulk of her fortune was bequeathed to Rembrandt during his life, or till his second marriage, and then to their only surviving son Titus. Scheltema, after speaking of the debts above referred to, connects Rembrandt's actual insolvency with his second marriage, which involved the necessity of paying his son Titus the amount of Saskia's bequest. As already shown, the great painter's embarrassed circumstances may perhaps be traced to other sufficient causes, and the date of his second marriage is uncertain. The sale of his property and valuable collection of works of art, including numerous pictures by various masters, and more than sixty by his own hand, besides his drawings and etchings, produced, in consequence of the depressed state of the country, less than 5,000 guilders. The inventory of his collection, first published in English by C. J. Nieuwenhuys, in his instructive work, *A Review of the Lives and Works of some of the most eminent Painters*, London, 1834, shows that, however decided Rembrandt's own taste and practice were, he was capable, as a collector, of taking an interest in fine examples of his art of whatever school.

and the portrait of Coppenol, at St. Petersburg, all dated 1631.* The *Anatomical Lecture*, painted in 1632, is at the Hague. Of his maturer time, the *Night Watch*,† as it is called, now in the gallery at Amsterdam, dated 1642, is regarded as the prominent example; while the portraits of the *Syndics*, in the same gallery, painted in 1661, is sometimes selected as the type of his later manner. The last work of the artist is supposed to be the *Betrothed Jewess*, of the Van der Hoop gallery at Amsterdam (now in the Ryks-Museum there); the date, now effaced, is believed to have been 1669.‡

REMBRANDT died at Amsterdam in 1669, and was buried there (in the Wester Kirk) on the 8th of October of that year. He had two children by his first wife; one of them died young; the other, Titus, was brought up as a painter, but he possessed little ability, and died before his father. The name of REMBRANDT's second wife has not been preserved; of two children by her nothing is known, except that they survived him. Among his numerous scholars were:—Gerbrandt van den Eeckhout, Ferdinand Bol, Govert Flinck, Karel and Bernhard Fabritius, Adriaen Backer, the de Konincks, Nicolas Maes, Gerard Dou, and many others: but his influence was felt throughout the whole Dutch school. In that school REMBRANDT stands out as by far its greatest genius, while in the history of painting generally he can be counted second to none. As a painter only, as a master of the resources of his special art, he would still have been unparalleled, had he treated nothing but frivolous subjects. But the artist was a poet and a seer: he was in the mystery that underlies the surface of things; he penetrated the mind of man, and his portraits have an inward life that belongs to no others in a like degree; he moves us by his profound sympathy with his kind, by his tragic power, by his deep pathos, by his humour, which is thoroughly human and seldom cynical. And in his landscapes —what mystery—what suggestion of more than can be seen or

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* Pictures of still earlier date exist: e.g., that of *Paul in prison*, now in the Museum at Stuttgart, and formerly in the collection of Count Schönborn at Pommersfelden. This work bears the date 1627, and is of importance as illustrating not only the remarkable progress which the young master had already made in his art, but also his early love for peculiar effects of light.

† For a summary account of the fortunes of this great picture, see the description of No 289, under the head of LUNDENS, in this Catalogue.

‡ Burger, *Musées de la Hollande*, Paris, 1860, p. ii.

commonest, though trivial only to the common mind. In art, REMBRANDT takes his place among those few stars of the first magnitude whose number may almost be told upon the fingers of one hand.*

No. 43. *Christ taken down from the Cross.*

The dead Christ is on the knees of the Virgin, who is sinking back in a swoon: to the left is Joseph of Arimathea, and beyond him are the three crosses, two bearing the thieves who were crucified with Christ. In the back-ground is a view of Jerusalem. A sketch in light and shade; numerous small figures.

Etched by Rembrandt himself; engraved by Picart; by J. B. Jackson; by J. Burnet, for the *Associated Engravers;* and by Freeman, in Jones's *National Gallery*. On wood, 13 in. *h.* by 11 in. *w.*

Formerly in the Collection of M. J. De Barry, at Amsterdam, subsequently in the possession of Sir Joshua Reynolds; at the sale of whose effects, in 1795, it was purchased by Sir George Beaumont, and by him presented to the nation in 1826. There is an original drawing by Rembrandt of this composition in the British Museum.

No. 45. *The Woman taken in Adultery.*

The woman, surrounded by her accusers, is kneeling before Christ, on the floor of the temple, at the foot of a broad flight of steps which lead to the great altar. The principal light of the picture is concentrated around the figure of the woman; the rest of the picture, except immediately before the altar, is enveloped in deep obscurity. See *John*, ch. viii.

Engraved by G. H. Phillips; by J. Burnet; and by W. T. Fry, in Jones's *National Gallery*. On wood, 2 ft. 8½ in. *h.* by 2 ft. 1½ in. *w.*

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* The bibliography of Rembrandt is naturally voluminous. The earliest notices (contemporary with his middle age), are in J. J. Orler's *Description de la Ville de Leyden*, 2d. Ed. 1641: later comes Houbraken, *De groote Schouburgh*, 1718-21. Of modern date are the Lives by P. Scheltema, 1853 (an English translation by J. Cundall, 1867); Vosmaer, *Rembrandt, &c.*, La Haye, 1877; W. Bode, in *Studien der Holl: Malerei*, 1883; also valuable contributions in "Oud Holland," by N. de Roevers, A. D. de Vries, Abr. Bredius and M. Meyer, Junr., in Vols. I., II., and IV. of that work; Records in *Archief voor Niederl: Kunstgesch:* Vols. I. and IV., 1877 and 1881-2: Emil Michel, in *Les Artistes celèbres*, 1886: In English, and in relation to Rembrandt either as painter or etcher, see J. Smith, *Catalogue raisonné, &c.*, 1822-42; Rev. C. H. Middleton, *Descriptive Catal. of the Etched Work of Rembrandt*, 1878 (Murray); Francis Seymour Haden, *Rembrandt's Etched Work*, 1879.

This picture was painted for Jan Six, Heer van Vromade, the well-known patron of Rembrandt, and came afterwards into the possession of the Burgomaster, Willem Six. It was sold by auction by the descendants of the Burgomaster in 1734, and passed eventually into the possession of Mr. Angerstein, with the rest of whose collection it was purchased for the nation, in 1824. Signed and dated—

Rembrandt. f. 1644.

No. 47. *The Adoration of the Shepherds.*

The scene is a dark stable or cattle-shed; the illumination of the picture proceeding, almost entirely, as in the "Notte" of Correggio, from the Infant Saviour. The effect of this supernatural light is much enhanced by the comparative faintness of the rays from the lantern in the hands of one of the shepherds, and the principal group is forcibly relieved by the deep shadow of the kneeling figure in the fore-ground; a second group is just entering the shed on the right; the remotest figure bearing another lantern. Composition of eleven principal figures.

Engraved by S. Bernard; by R. W. Sievier; by J. Burnet, for the *Associated Engravers;* and by H. C. Shenton, for Jones's *National Gallery*. On canvas, 2 ft. 1 in. *h.* by 1 ft. 10 in. *w.*

Formerly in the Angerstein collection, with which it was purchased for the nation, in 1824. Signed—

Rembrandt. f. 1646.

 No. 51. *Portrait of a Jew Merchant.*

Seated, resting his hands upon a stick; on his head is a turban. Half-length, of the natural size.

Engraved by J. Burnet, for the *Associated Engravers;* by G. Shenton; by J. Rogers, for Jones's *National Gallery;* and printed in colours in the Supplement to the *Pictorial Gallery of Arts.* On canvas, 4 ft. 5 in. *h.* by 3 ft. 5 in. *w.*

Presented to the nation, in 1826, by Sir George Beaumont, Bart.

86 ## No. 54. *A Woman Bathing.*

A woman, holding up her dress, is wading in a brook or pool of clear water; part of her clothes are lying on the bank behind her.

Engraved by P. Lightfoot, for Jones's *National Gallery.* On wood, 2 ft. *h.* by 1 ft. 6¼ in. *w.* Signed *Rembrandt f.* 1654.

It was formerly in the collection of Lord Gwydyr, at the sale of whose pictures it passed into the possession of the Rev. W. Holwell-Carr, by whom it was bequeathed to the National Gallery, in 1831. Signed—



87 ## No. 72. *Landscape, with figures representing the story of Tobias and the Angel.*

The two figures which give a title to this landscape are near the middle of the picture, at the edge of the river (the Euphrates); in the middle-ground to the right is a dark clump of foliage, behind which are light clouds; some hilly broken ground occupies the left of the picture.

Engraved by J. Appleton for Jones's *National Gallery.* On wood, 1 ft. 10 in. *h.* by 2 ft. 10 in. *w.*

Bequeathed to the National Gallery by the Rev. W. Holwell-Carr, in 1831.

No. 166. *Portrait of a Capuchin Friar.*

Bust, life-size.

On canvas, 2 ft. 10½ in. *h.* by 2 ft. 1½ in. *w.*

Presented to the National Gallery by the Duke of Northumberland in 1838.

No. 190. A *Jewish Rabbi.*

Bust, life-size. Signed.

On canvas, 2 ft. 6 in. *h.* by 2 ft. 2 in. *w.*

Formerly in the possession of the Duke of Argyll, and subsequently in Mr. Harman's collection, at the sale of whose pictures in 1844 it was bought by Mr. Farrer, of whom it was purchased for the National Gallery.

No. 221. *The Painter's own Portrait, at an advanced age.*

He is in a brown cloak, with a brown cap on his head; his hands are clasped. Bust.

On canvas, 2 ft. 9 in. *h.* by 2 ft. 3½ in. *w.*

Purchased for the National Gallery at the sale of the collection of Viscount Midleton, Pepper-harrow, in 1851.

No. 237. *Portrait of a Woman.*

In a high dark dress, a white bodice underneath, long pearl ear-rings; her hands crossed, resting on a book; in her right a white handkerchief. Life-size, short half-length.

On canvas, 2 ft. 2¼ in. *h.* by 1 ft. 11¼ in. *w.*

This picture is signed "*Rembrandt, f.* 1666," and is accordingly one of the latest of the painter's works. Bequeathed to the National Gallery by Lord Colborne, in 1854.



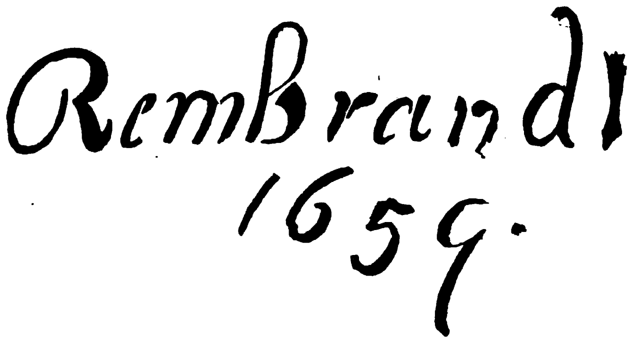
144.739

47 No. **243.** *A Man's Portrait.*

A stout elderly man in a furred coat, with gray hair and a red cap on his head, seated at a table, on which is a closed book; his hands clasped before him. Half-length, life-size.

On canvas, 3 ft. 3 in. *h.* by 2 ft. 8¾ in. *w.*

Signed and dated 1659. Bequeathed to the National Gallery by Lord Colborne, in 1854.



144.739

57 No. **672.** *His own Portrait when aged about* 32.

The picture is signed and dated. He is dressed in a dark cap and over-coat, the latter edged with fur on the shoulders, and is resting on his right arm, looking at the spectator. Half-length, three-quarter face, life-size.

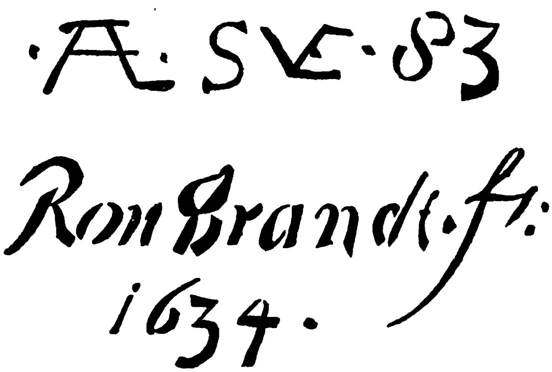
On canvas, 3 ft. 3 in. *h.* by 2 ft. 7½ in. *w.*

Formerly in the collection of General Dupont, at Paris; purchased from his heirs, MM. De Richemont, in 1861.



No. **775.** *Portrait of an Old Lady, in black, with white cap and ruff.**

Full-face bust. Inscribed *Æ. SIE.* 83—*Rembrandt ft.* 1634



On wood oval, 2 ft. 3 in. *h.* by 1 ft. 9 in. *w.*

Formerly in the Erard collection, subsequently in the possession of Mr. William Wells of Redleaf. Purchased from the collection of Sir Charles Eastlake, in 1867.

No. **850.** *A Man's Portrait.*

A gentleman dressed in black, with a white lace collar and a thick gold chain; head uncovered. Bust. Inscribed *Rembrandt f.* 1635.

On canvas, 2 ft. 6½ in. *h.* by 1 ft. 10½ in. *w.*

Purchased with the collection of Sir Robert Peel in 1871.

* An Indian-ink copy of this portrait, by Jan Stolker, draughtsman and engraver (1724-1785), is in the British Museum. Underneath the drawing the name of the subject is given as Françoise van Wasserhoven.

115 No. **1400.** *Christ before Pilate.*

On the left of the picture, Pilate, occupying the judgment seat, raises his hand with a deprecatory gesture towards a group of Jews who seem to invoke his condemnation of Christ. At a little distance the Saviour is seen manacled and surrounded by guards and soldiers.

On the right of the composition is a circular court, with an arched entrance, through which a throng of people crowd upon the scene. Above this entrance is a clock, beneath which are inscribed the words, Rembrandt ft. and a date (16-- ?) In the centre of the court rises a square pier enriched with carving in low relief, and surmounted by the bust of a Roman emperor.

This sketch is the original study for the etching of the same subject done in 1636.* The etching is reversed.

Painted in *grisaille* on canvas, 1 ft. $9\frac{3}{8}$ in. *h.* by 1 ft. $5\frac{3}{4}$ in. *w.* From the collections of W. Six. Goll and Brondgeest.

Purchased (for a nominal sum) from the Collection of the late Sir Charles Eastlake, in accordance with the terms of his will, in 1894.

SCHOOL OF REMBRANDT.

No. **757.** *Christ Blessing Little Children.*

Our Saviour seated, on the left side of the picture, has drawn a little girl to him, and placed his right hand upon her head: the child, considerably abashed, stands with the forefinger of her right hand in her mouth; in her left she hold an apple. A woman, with a baby in her arms, is with her left arm gently urging the little girl towards Christ. Other figures are pressing round the principal group; one man leaning, seen only in part, against a tree in the background, behind the Saviour, appears from his countenance to sympathise but little with what is going on. In all eleven figures, or portions of figures, of about life-size.

On canvas, 6 ft. 10 in. *h.* by 5 ft. $\frac{1}{2}$ in. *w.* Engraved by C. E. C. Hess; and etched by Flameng for the *Gazette des Beaux Arts* in 1866.

Formerly in the collection of Count Schönborn at Vienna; purchased in 1866 from Herr Suermondt at Aix-la-Chapelle.

RENI (Guido),

In England commonly called Guido, was born at Calvenzano, near Bologna, Nov. 4, 1575. His father was a musician, and Guido was himself intended for the same calling; but, evincing at an early age a decided taste for painting, he was placed in the school of Denis Calvart, whence he removed, about the year 1595, to that of

* *See* "Rembrandt" by Emile Michel, Tom. i. p. 202.

the Carracci, and became one of their most distinguished pupils. In the beginning of the seventeenth century he with Albani followed Annibale Carracci to Rome, where he attracted universal notice, and obtained immense distinction in the pontificate of Paul V. (Borghese). After a residence of about twenty years in Rome, including a short visit to Naples, GUIDO returned to and settled in Bologna. He left Rome abruptly, during the pontificate of Urban VIII., in consequence of an offensive reprimand which he received from the Cardinal Spinola. GUIDO had been commissioned to paint one of the altar-pieces of St. Peter's, and had received 400 scudi in advance; but having allowed a few years to pass without even commencing the picture, he was rather harshly reminded by Cardinal Spinola of the money that he had received, for which he had done nothing. GUIDO immediately restored the 400 scudi, and in a few days left Rome; all attempts to induce him to return were vain. He from this time settled in Bologna, where he lived in great splendour, and established a celebrated school. He died at Bologna, August 18, 1642, and was buried with great pomp in the church of San Domenico. Notwithstanding the princely income of which GUIDO was in receipt for many years he died in debt: his embarrassed circumstances are attributed to his habit of gaming and a profuse and indiscriminate liberality. It was during the latter unhappy period of his career, according to his well-informed biographer Malvasia, that he sold his time at a stipulated sum per hour to certain dealers, one of whom tasked the painter so rigidly as to stand by him, with watch in hand, while he worked. Thus were produced numbers of heads and half figures which, though executed with the facility of a master, had little else to recommend them. Malvasia relates that such works were sometimes begun and finished in three hours, and even in less time.*

GUIDO painted in various styles; his earlier works were painted much in the forcible style of Caravaggio. This style he laid aside during his residence in Rome for one more graceful but of an ornamental character, of which the Aurora† of the Rospigliosi Palace is an excellent example; it is by some considered his masterpiece. Latterly he was engrossed by a species of *ideal*, of form rather than of character, of which the Niobe appears to have

* *Felsina Pittrice*, tom. ii. p. 46.
† Engraved by Frey and Morghen.

been the constant prototype: he was absorbed by this ideality; at the same time he adopted a very slight mode of painting and a cold silvery tone of colour. Of his numerous scholars Simone Cantarini, called Il Pesarese, is the most distinguished: there is an admirable head of Guido, by this painter, in the Gallery of Bologna.

Guido painted very few portraits; his pictures are chiefly scriptural or mythological: of these there are between two and three hundred in the various collections of Europe. Many etchings are attributed to this celebrated painter.*

138.366
55 No. **11.** *St. Jerome.*

Kneeling before a crucifix, and beating his breast with a stone. Large half-length figure.

Engraved by B. Coriolano; by D. Cunego, for Gavin Hamilton's *Schola Italica Picturæ, &c.*; by W. Sharp; by Schiavonetti; and by J. Fussell, in Jones's *National Gallery*. On canvas, 3 ft. 10½ in. *h.* by 3 ft. *w.*

Formerly in the possession of Gavin Hamilton. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

138.366
No. **177.** *The Magdalen.*

Half-length, of the natural size.

Engraved by J. Bouillard, in the *Galerie du Palais Royal;* and by W. Sharp. This subject was often repeated by Guido, with but slight variations; and the prints after these pictures are very numerous. On canvas, 2 ft. 7 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the Orleans Gallery. Purchased by Parliament for the National Gallery, at the sale of Sir Simon Clarke's pictures, in 1840.

138.366
50 No. **191.** *The Youthful Christ embracing St. John.*

Two heads.

Engraved by J. B. Cecchi. On canvas, 1 ft. 7 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the Camuccini Collection at Rome; it was bought by Mr. Irvine for Mr. Buchanan in 1805, and purchased for the National Gallery, at the sale of Mr. J. Harman's pictures, in 1844.

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* Passeri, *Vite de' Pittori, &c.;* Malvasia, *Felsina Pittrice;* Lanzi, *Storia Pittorica, &c.;* Landon, *Vies et Œuvres des Peintres, &c.;* Bartsch, *Le Peintre-Graveur.*

No. 193. *Lot and his Daughters leaving Sodom.*

"And Lot went up out of Zoar, and dwelt in the mountain, and his two daughters with him."—*Gen.* xix. 30.

Three half-length figures of the natural size.

Engraved by D. Cunego for the *Schola Italica, &c.* On canvas, 3 ft. 9½ in. *h.* by 4 ft. 10½ in. *w.*

366

No. 196. *Susannah assaulted by the Two Elders, in the garden of her husband Joachim, at Babylon.*—Apocryphal Book of Susannah.

Three half-length figures of the natural size.

Engraved by Corn. Visscher; and by P. Beljambe for the *Galerie du Palais Royal.* On canvas, 3 ft. 10 in. *h.* by 4 ft. 11½ in. *w.*

These two pictures, probably painted as companions, were, until the French Revolution, in the Lancellotti Palace at Rome: they are both described by Ramdohr, in his account of the pictures of Rome in 1784.* They were brought to England by Mr. Irvine for Mr. Champernowne, passed subsequently into the possession of Mr. Penrice of Norfolk, and were finally purchased for the National Gallery; the "Lot," in 1844, and the "Susannah" in the following year. There was a duplicate of the "Susannah" in the Orleans Gallery. There are several repetitions of it.

366

No. 214. *The Coronation of the Virgin.*

The Virgin Mary, with a glory of stars around her head, and attended by cherubim, is borne upwards by angels; a heavenly choir surrounds her, some singing, others performing on various musical instruments. The heavens above are opened, and two cherubim descend from the midst of the divine glory, bearing the crown of the Virgin, the emblem of her glorification. The whole composition is symmetrically arranged.

On copper, 2 ft. 1¾ in. *h.* by 1 ft. 6¾ in. *w.*

This picture appears to be an early work of the master, and was painted probably before his visit to Rome. It was formerly in the Royal Collection at Madrid, and subsequently in the possession of Sir Thomas Lawrence, from whom it was purchased by the late William Wells, Esq., who bequeathed it, in 1847, to the National Gallery.

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* *Malerei und Bildhauerarbeit in Rom, &c.* iii. 74.

No. **271.** *The "Ecce Homo."*

The head of Christ crowned with thorns.

"And Pilate saith unto them, BEHOLD THE MAN!"—*John* xix. 5.

Engraved by William Sharp, with the inscription, "Behold and see if there be any sorrow like unto my sorrow." Copied for the Art Journal in 1846 by W. Lewis. An oval, on deal. 1 ft. 9½ in. *h.* by 1 ft. 4 in. *w.*

Formerly in the collection of Benjamin West, P.R.A. Bequeathed to the National Gallery by Mr. Samuel Rogers, in 1855.

RIBERA (JOSEF),

Commonly called LO SPAGNOLETTO (the little Spaniard), was born in Spain, at Játiva, near Valencia, January 12, 1588. He was destined by his parents, says Cean Bermudez, for the pursuit of letters, but his passion for the arts induced him to prefer the school of Francisco Ribalta to the University. He went, when still a youth, to Italy, and in spite of extreme poverty prosecuted his studies as a painter with untiring energy, though sometimes depending entirely for support on the precarious charity of his fellow-students in Rome. He was at first engrossed by the works of Raphael and Annibale Carracci, but eventually adopted the forcible and striking manner of Michelangelo da Caravaggio. He studied also the works of Correggio at Parma; but on his return to Rome, finding that he could not agree with his old companions, RIBERA determined to try his fortunes in Naples; here he married the daughter of a rich picture-dealer, and from this time entered upon a more important professional career, being employed, through the interest of his patron, the then Spanish Viceroy the Count de Monterey, on many commissions for Philip IV. of Spain. In 1630 he was elected a member of the Academy of St. Luke, at Rome, and in this year he entertained Velazquez at Naples; in 1644 he was decorated by the Pope with the insignia of the Order of the "Abito di Cristo." Cean Bermudez, following the account of Palomino, says that he died in Naples, honoured and rich, in 1656; but Dominici, the Italian historian of the painters of Naples, states that Spagnoletto disappeared from the city in 1648, and was not again heard of: this writer also claims him as an Italian, as a native of Gallipoli in the Neapolitan province of Lecce, though of Spanish descent,

an account contradicted by the Spanish historian, who quotes the register of RIBERA's baptism at Játiva. RIBERA was perhaps the most able of all the so-called *naturalist* painters; he displays a remarkable power and facility even in his most unpretending works: they are correct in form, though it is of the most ordinary character; and, notwithstanding his excessive love of strong shadows, his pictures are rich in colour. He had many imitators; his influence was felt throughout Italy and Spain but more especially at Naples; and though he cannot dispute the first place in his style of art with Caravaggio, the popularity of that peculiar class of painters known as the *Tenebrosi* and *Naturalisti* depended as much on the example of Ribera as on that of Caravaggio.

Belisario Corenzio, a Greek, Giambattista Caracciolo, a Neapolitan, and RIBERA formed a memorable cabal at Naples, the object of which was, by intimidation or otherwise, to banish all competing talent whether native or foreign, and to monopolize the chief patronage of the city for themselves,—a conspiracy in which they succeeded too well for many years, until the death of Caracciolo in 1641. Domenichino, Annibale Carracci, the *Cavaliere* D'Arpino and Guido, were all more or less victims of this cabal; Domenichino may be said to have died from the vexation it brought upon him. Luca Giordano and Salvator Rosa were the most eminent of RIBERA's pupils.*

No. **235.** *The Dead Christ.*

Or the subject termed a *Pietà* by the Italians—the Virgin weeping over the dead body of Christ; in this instance she is accompanied by St. John and Mary Magdalen. Four figures, of life size.

On canvas, 4 ft. 2 in. *h.* by 5 ft. 10 in. *w.*

Presented to the National Gallery, in 1853, by David Barclay, Esq.

No. **244.** *Shepherd with a Lamb.*

Seated under a tree; in his left hand the crook. Full-length life-size. Probably a portrait.

On canvas, 4 ft. $4\frac{3}{4}$ in. *h.* by 3 ft. $6\frac{1}{4}$ in. *w.*

Bequeathed to the National Gallery by Lord Colborne, in 1854.

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* Cean Bermudez, *Diccionario Historico de los mas ilustres profesores de las Bellas Artes en España;* Dominici, *Vite de' Pittori, &c. Napolitani*, Naples, 4 vols. 8vo. 1840–46.

RICCI OR **RIZZI** (SEBASTIANO)

Was born at Cividale di Belluno in 1659–60. He studied under F. Cervelli at Venice, and was a very popular master in his time. Ricci spent some years in this country in the reign of Queen Anne; there are several of his works at Hampton Court. He died at Venice, 15 May 1734. Venetian School.*

No. **851.** *Venus Sleeping.*

The goddess is lying on some drapery on the ground, and is surrounded by bacchanals. Behind on the left is a curtain hung on a tree; two cupids are hovering in the air above. Composition, of ten small figures.

On canvas, oval, 2 ft. 6½ in. *h.* by 2 ft. 1 in. *w.*

Purchased with the collection of Sir Robert Peel, in 1871.

RIGAUD (HYACINTHE),

A distinguished French portrait painter, was born at Perpignan on the 20th July 1659, and died at Paris on the 27th of December 1743. He was the son of Mathias Rigaud, a painter, who died when his son was still a child. HYACINTHE settled in Paris in 1681, was made a member of the Academy of Painting in 1700, and a chevalier of the Order of St. Michel in 1727. His portraits are very numerous; he painted both Louis XIV. and Louis XV. His own portrait, by himself, is in the painters' gallery in the Uffizj at Florence.†

No. **903.** *Portrait of Cardinal Fleury.*

Bust; in his robes, with a small red skull-cap on his head.

On canvas, 2 ft. 8¼ in. *h.* by 2 ft. 1½ in. *w.*

Presented by Mrs. Charles Fox in 1874.

* Zanetti, *Della Pittura Veneziana, &c.*
† *Memoirs, Inédits sur les Artistes Francais.* 8vo. Paris, 1864.

RINALDO MANTOVANO.

Little is known of this painter, who was a native of Mantua, and died young, except that he was a pupil and able assistant of Giulio Romano after that artist had entered the service of Duke Federigo Gonzaga. Vasari mentions with approbation an altar-piece by him in Sant' Agnese at Mantua. Otherwise, RINALDO carried out in fresco in the famous Palazzo del T close by Mantua, a number of his master's designs for the *History of Psyche* and the *Overthrow of the Giants*, and painted, in collaboration with Benedetto Pagni, those admirable portraits of horses belonging to the ducal stud which surround the ante-chamber of that palace. Again, in the chapel of Isabella Buschetta, in Sant' Andrea at Mantua, he executed, equally from cartoons by Giulio, a *Crucifixion* and another subject, both of which are still in good preservation. The following compositions are assigned to his pencil, although the invention is in all likelihood due to Giulio Romano.

No. **643.** *The Capture of Carthagena; and the Continence of Publius Cornelius Scipio.*

New Carthage was taken by Scipio in 210, and he distinguished himself by the generosity with which he treated the Spanish hostages kept there by the Carthaginians.

Engraved by Nicolas Tardieu, and by Couchè and Michel.

No. **644.** *The Abduction of the Sabine Women; and the Reconciliation between the Romans and the Sabines. See* No. 38.

Engraved by Philippe Simoneau, and by Couchè fils, and J. B. Racine.

On canvas from wood, each picture 14 in. *h.* by 5 ft. *w.*

Formerly in the Orleans Collection. Purchased at Paris from Mr. Edmond Beaucousin, in 1860.

ROBERTI (ERCOLE DE).

HERCULES DE RUBERTIS *alias* DE GRANDIS as his name appears in some Ferrarese document* was the son of a certain Antonio, a painter who had a similar choice of patronymics, and the elder of two artists of the kindred who distinguished the school of Ferrara. He is supposed to have been born towards 1450. Vasari describes with warmth the merits of his works, but erroneously attributes them to Ercole di Giulio Cesare de' Grandi, the younger of the name. ERCOLE DE' ROBERTI found much employment in the service of the Dukes of Ferrara from whom he enjoyed a regular salary. Possibly he was one of the painters who executed the frescoes in the Schifanoia palace, where the work of several hands may be distinguished though not clearly identified. Like many of the Ferrarese painters he worked also in Bologna. His compositions in fresco which adorned the chapel of the Garganelli family in S. Pietro at Bologna, works to which Vasari gives high praise, have perished. On the other hand there is reason to believe that the predella, once in S. Giovanni in Monte in the same city, is preserved in two remarkable compositions in the Dresden gallery and a third in the Institute of Fine Arts at Liverpool. Those at Dresden represent respectively the *Betrayal* and the *Procession to Calvary;* that at Liverpool is a *Pietà*. Beyond these, *The Israelites gathering Manna* described below; a half-length figure of St. John the Evangelist in the Bergamo Gallery, and one or two subjects elsewhere, constitute the whole list of works which can safely be assigned to ERCOLE.† In all may be seen the efforts of a close observer and uncompromisingly realistic painter to portray men as he saw them, with their actions, passions and emotions imitated faithfully, without exaggeration, but with a certain quaintness of selection very characteristic of Ferrarese art. This peculiarity is observable in the small picture No. 1217 (below), in which, however, the artist exhibits no less appreciation of

* See L. N. Cittadella, *Notizie relative a Ferrara* pp. 583 and 589.

† The late Signor Giovanni Morelli ascribed to him a drawing in the His de la Salle collection in the Louvre, representing *the Massacre of the Innocents*, and a picture belonging to Prince Chigi at Rome. Signor Adolfo Venturi identifies as the work of Ercole de' Roberti the remarkable altarpiece in the Brera Gallery at Milan, which has hitherto passed under the name of Stefano da Ferrara. See *Jahrbuch der kgl. Preuss. Kunstsammlungen*. Bd. VIII. p. 75, seqq.

natural grace in the female figures than of dignity in the principal male personages there represented. The influence of Mantegna is distinctly marked in the productions of Ercole de' Roberti, particularly in the predella subjects of the Dresden gallery. Too little is known of his history to afford any clue to the origin of this fact. But Mantua, where Mantegna spent his from days 1468, lies at no great distance from Ferrara. Ercole's death occurred in 1496.*

 No. **1127.** *The Last Supper.*

In the centre of an atrium or hall of cinque-cento architecture, richly decorated with coloured marble and delicate bas-reliefs, the Saviour sits at a table covered with a white cloth, surrounded by His Disciples. He holds what appears to be the sacred Host in His left hand, and raises the right in benediction. The attitudes of the Disciples are varied, but all betoken respect or veneration, excepting that of the nearest figure (Judas?) on the right of the picture, who turns away his head. The figures are on a small scale.

On panel, 12 in. *h.* by 8½ in. *w.*

Purchased in London, at the sale of the Duke of Hamilton's pictures, in 1882.

No. **1217.** *The Israelites gathering Manna in the Wilderness.*

The Israelite camp in the desert, where the tents are represented as wooden booths enclosing the scene. A number of men and women are busily occupied in gathering into vessels of various kinds, and carrying away the Manna, which covers the ground in small grains. On the left, two venerable elders, in long garments, presumably Moses and Aaron, converse together and direct the work. More distant figures move about amongst the booths, beyond which a rock rises against the blue sky.

On wood, 11 in. *h.* by 2 ft. ¾ in. *w.*

Purchased in 1886 out of the collection of the late Earl of Dudley, from the interest of the "Clarke Bequest."

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* It was supposed not to have taken place until about 1538. But Sgr. Ad Venturi, Director of the gallery at Modena, has kindly communicated two entries from a household register of the Estensi preserved in the State Record Office of that city, which prove that Ercole was already dead in July 1496.

No. **1411.** *The Adoration of the Shepherds. The Dead Christ—a Pietà.* (A Diptych.)

In the left-hand panel the Infant Christ is seen lying in a manger, by the side of which the Virgin and one of the Shepherds kneel in adoration, while another Shepherd approaches in a reverential attitude with clasped hands. In the rear is a stable constructed of hurdles. Inside it are seen an ox and an ass. In the distance is seen an Angel appearing to Shepherds.

In the right-hand panel is represented the Holy Sepulchre, on the edge of which two *angiolètti* support the body of our Lord in a sitting posture. Near a cave on the left St. Jerome kneels attended by his lion, and above in the distance is a Calvary with the Descent from the Cross. In the middle distance St. Francis, kneeling, receives the stigmata.

On panel, each picture 6¾ in. *h.* by 5¼ in. *w.*

Purchased in London at the sale of the late Lady Eastlake's Collection in 1894.

ROBUSTI (JACOPO).

JACOPO ROBUSTI, commonly called TINTORETTO, from the trade of his father, who was a dyer (Tintore), was born at Venice in 1518. He may be said to have been self-taught, for the few days which he spent in the studio of Titian can scarcely be said to constitute a pupilage under that great painter. Titian dismissed TINTORETTO without condescending to assign any reason. This extraordinary insult appears to have added vigour to the young painter's energies: he commenced a course of indefatigable application, depending henceforth entirely upon his own resources. He bought casts from the antique and from the works of Michelangelo; he devoted the day to painting, and in the night he made drawings from his casts; he professed openly to draw like Michelangelo and to colour like Titian, and wrote the following line on the wall of his studio—

"Il disegno di Michelangelo ed il còlorito di Tiziano."

He undertook every commission which offered itself, and frequently executed large works for the mere price of the materials. Such persevering labour did not fail eventually to procure him a high position among the painters of Venice; and before he was forty years of age, he became the acknowledged rival of Titian himself. The Miracle of St. Mark, known as the Miracolo dello Schiavo, TINTORETTO's masterpiece, was painted when he was thirty-seven years of age: it is now in the Academy of Venice.

This picture was painted for the Scuola di San Marco with three others which are also among Tintoretto's best works.—The *Exhumation of the body of St. Mark at Alexandria;* the *Transport of the body to the ship;* and the *Miraculous preservation of a Saracen sailor at sea by the Saint.* These pictures are still in the Scuola di San Marco; and Pietro da Cortona is reported to have said that, if he lived in Venice, he would never pass a holiday without going to see them.

TINTORETTO painted other equally celebrated pictures for the Scuola di San Rocco; among them is the *Crucifixion* which was engraved by Agostino Carracci in 1589. The *Miracolo dello Schiavo,* this *Crucifixion,* and the *Marriage at Cana,** painted for the Padri Crociferi but now in the church of Santa Maria della Salute, are the only pictures to which TINTORETTO put his name. He died at Venice, May 31, 1594. He left a son, Domenico, who died in 1637; his daughter, Marietta, an excellent portrait painter, died before her father, in 1590, aged only thirty.

TINTORETTO from the rapidity of his execution, received the nick-name of *il Furioso:* Sebastiano del Piombo said that Tintoretto could paint as much in two days as would occupy him two years. He was very unequal in his execution; the Venetians used to say that he had three pencils: one of gold, one of silver, and a third of iron. Annibale Carracci well expressed his inequality in the following words—"if he was sometimes equal to Titian, he was often inferior to TINTORETTO."†

No. **16.** *St. George destroying the Dragon.*

The Saint, mounted on his charger, is in the act of spearing the dragon, on the brink of a lake; on the ground before the knight is the dead body of a man: the exposed princess, for whom the knight ventured on his perilous exploit, is kneeling in the fore-ground.

Engraved by G. Corbould, for Jones's *National Gallery.* On canvas, 5 ft. 2 in. *h.* by 3 ft. 3 in. *w.*

Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

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* Engraved by Volpato, and by Fialletti.

† Ridolfi, *Le Maraviglie dell' Arte, ovvero le Vite degli illustri Pittori Veneti, &c.;* Zanetti, *Della Pittura Veneziana, e delle opere pubbliche de' Veneziane Maestri;* Lanzi, *Storia Pittorica, &c.*

No. **1130.** *Christ washing the Feet of His Disciples.*

In the centre of the composition, which includes several life-size figures, St. Peter, placing his right foot in a brazen basin filled with water, bends forward with a deprecating action towards his Master, who, kneeling before him, prepares to wash his feet. Behind St. Peter some of the disciples press forward with reverent curiosity. Another in the right-hand corner of the foreground has raised his right foot on a bench and dries it with a cloth. To the left a female attendant holds a large taper. In the background are several other figures, one of whom reclines before a fire.

On canvas, 6 ft. 8 in. *h.* by 13 ft. 4 in. *w.*

Formerly in the church of S.S. Gervasio e Protosio (called S. Trovaso) at Venice. Engraved by Andrea Zucchi.

Purchased in London, at the sale of the Duke of Hamilton's pictures in 1882, out of the interest of the "Clarke Bequest."

No. **1313.** *The Origin of "The Milky Way."* (A Classic Myth.)

Jupiter descending through the air, bears in his arms the infant Hercules towards Juno, who is rising from her couch attended by *amorini*. The milk escaping from her breasts resolves itself into the Constellation known as the Via Lactea or Milky Way. At the foot of the couch stands Juno's peacocks. In the middle distance Jove's eagle appears bearing his thunderbolts. Background of blue sky crossed by clouds. Figures about two-thirds life-size.

On canvas, 4 ft. 10 in. *h.* by 5 ft. 5½ in. *w.*

Purchased from the Earl of Darnley, in 1890.

ROGHMAN (Roeland).

Roghman, a landscape-painter, widely known by his drawings and etchings, was born at Amsterdam in 1597. There he was yet alive in 1686. Besides studying the scenery of his native land, he sought the sterner features of nature in Alpine regions (in the Tyrol, it is said) and reproduced them with romantic feeling on paper and on canvas. In his broad way of handling landscape he is considered to have been stimulated by the example of Hercules Seghers, the first among Dutch landscape-painters to take a comprehensive and poetical view of nature. His friend Rembrandt, too, albeit his junior by many years, may

have influenced him. ROGHMAN's paintings occur in various northern galleries. Few public and large private collections are without specimens of his drawings and etchings.

No. 1340. *Landscape.*

Through a hilly and wooded country a road (along which a man and a boy are walking) winds from the left of the foreground round a rocky knoll. On the right is a lake or river, on the bank of which a man sits fishing. In the middle distance other figures are seen crossing a wooden bridge thrown over a gully between two precipitous cliffs. In the background rise lofty mountains. Above, cloud cumuli hover over the horizon illumined by sunset.

On canvas, 2 ft. ¾ in. *h.* by 2 ft. 5 in. *w.*

Purchased in 1891 from Mr. Edward Habich, of Cassel.

ROMANINO.

GIROLAMO ROMANI, called ROMANINO,* belonging to a family from Romano near Treviglio, but himself a native of Brescia, was born between 1484 and 1487. His father had settled at Brescia. GIROLAMO is said to have studied first under a certain Stefano Rizzi; but Ferramola and Vincenzo Civerchio have been suggested as more likely to have influenced his youth.† However that may be, he appears to have spent his time between 1509 and 1513 at Padua and Venice, and thus to have had an opportunity of seeing the works of Giorgione and Titian.‡ The impression made upon him by these is very traceable in his own productions, and he developed into a colourist of extraordinary power. In drawing he never reached the level of Moretto, his great but friendly rival at Brescia. It may be seen from his works that he was of an imaginative turn of mind, also impulsive and unsteady, for no painter exhibits greater variableness and inequality than he. His excellence displays itself in the superb altar-piece, an *Enthroned Madonna with Angels and Worshippers* in S. Francesco at Brescia, painted about 1512–14. Here the golden tone which

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* He called himself Rumano, or Romano: see the evidence in Crowe and Cavalc: *North Italian Painting, &c.*, II. p. 368, note. See also on this point, and generally on Romanino, Giov. Morelli, *Die Werke Italienischer Meister, &c.*, pp. 445, seqq.

† Giov. Morelli, op. cit. p. 446.

‡ Titian's noble frescoes in the Scuola del Santo at Padua were executed within the interval above referred to.

he had acquired by his Venetian studies pervades the otherwise contrasted and gorgeous colouring. The composition is stately and symmetrical and the aspect of the whole is beyond measure imposing. The young head of one of the bishops who, seen in profile, kneels adoring, is of wonderful beauty, and perfect in workmanship. On the other hand parts of the picture are rather summarily handled. Not second to this in splendour, and more carefully executed throughout, is the great altar-piece of Sta Giustina at Padua, now in the Museum there. It dates about 1520. In it much gold is used in the episcopal robes and elsewhere. The Berlin Gallery contains a grand "Pietà" with many figures—also one of ROMANINO's best. These are selected as examples of his art in oil; though the striking figure of an Evangelist in the chapel of Corpus Domini in S. Giovanni Evangelista at Brescia must not be forgotten. The saint reads by the light of a candle which his book conceals from the spectator. The concentrated light, and the masterly management of chiaroscuro forcibly recall the works of Rembrandt. ROMANINO's four frescoes in the Duomo of Cremona (1519–20), are full of vigour in conception and treatment, and fine in colour. Those in the Castle of Malpaga represent in a lively manner the princely customs of the day; but they are loose in execution, and somewhat confused in composition. The drawing, too, as often in this painter's works, is extremely defective. ROMANINO died at Brescia in or about 1566.

No. **297.** *The Nativity.*

In the centre the Virgin and St. Joseph, adoring the infant Christ, with a choir of angels above; on the sides, in separate compartments on the left, St. Filippo Benizio above, and St. Alessandro in armour below; on the right, St. Gaudioso, bishop of Brescia, above, and St. Jerome in the desert, below. Figures nearly life-size.

On wood, the central picture, 8 ft. 7 in. *h.* by 3 ft. 9½ in. *w.*; the upper side compartments, 2 ft. 5½ in. *h.* by 2 ft. 1½ in. *w.*; the lower compartments, 5 ft. 3 in. *h.* by 2 ft. 1½ in. *w.*

Painted in 1525, for the high altar of the church of Sant' Alessandro at Brescia, where it remained until 1785, when it passed into the possession of Count Avveroldi. Purchased at Brescia from the Counts Angelo and Ettore Avveroldi in 1857.

ROMANO. (*See* PIPPI.)

ROSA (Salvatore)

Was born at Renella, in the neighbourhood of Naples, July 21, 1615. He adopted painting contrary to the desires of his father, who was an architect; his first instructor in the art which he preferred was Ciccio Fracanzano, a relation. Salvator's favourite subjects were landscapes selected chiefly from wild and romantic scenery; and he was so much encouraged by Lanfranco, who purchased some of his pictures at Naples, that he was induced, in 1635, to try his fortunes in Rome. Here he found a patron in the Neapolitan Cardinal Brancacci, bishop of Viterbo. Salvator accompanied the Cardinal to Viterbo, and painted several pictures for him there. He returned to Naples, but owing to the great applause with which his picture of *Tityus torn by the Vulture* was received by the connoisseurs of Rome, he finally settled in that capital of the arts in 1638. He died at Rome, March 15, 1673; his wife and one of two sons survived him. "What is most to be admired in the works of Salvator Rosa," says Sir Joshua Reynolds, "is the perfect correspondence which he observed between the subjects which he chose and his manner of treating them. Everything is of a piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." * The energetic language of Fuseli is well suited to the character of Salvator's landscapes. "He delights," says that writer, "in ideas of desolation, solitude, and danger; impenetrable forests, rocky or storm-lashed shores; in lonely dells leading to dens and caverns of banditti, alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky, lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey or dividing their spoils." Many of Salvator's best pictures are in this country. He executed several etchings.†

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* Discourse V. There are many accounts of Salvator which contain much that is improbable and fictitious; the whole has been collected and dwelt upon at length, by Lady Morgan, in her well-known romance, called "The Life of Salvator Rosa." In the above brief notice the account of Salvator's friend Passeri has been followed, *Vite de' Pittori, &c.* See also Salvini, *Satire e Vita di Salvator Rosa, &c.,* 8vo., Flor. 1833.

† See Bartsch, *Peintre-Graveur.*

No. **84.** *Landscape, with Mercury and the dishonest Woodman,* from the fable of Æsop.

Mercury stands in a stream in the foreground, which is shaded by a dark cluster of overhanging trees to the right; an open hilly country is seen on the left.

Engraved by P. Parboni. On canvas, 4 ft. 1½ in. *h.* by 6 ft. 7½ in. *w.*

Formerly in the Colonna Palace at Rome, and brought to England at the close of the last century by Mr. Ottley, who sold it to Sir Mark Sykes. It came subsequently into the possession of Mr. Byng, of whom it was purchased for the National Gallery, in 1837.

No. **811.** *Forest Scene, with Tobias and the Angel.*

Tobias is in the water holding the fish. A wild rocky landscape.

On canvas, 7 ft. 9 in. *h.* by 11 ft. ¾ in. *w.*

Presented by Mr. Wynn Ellis in 1870.

No. **935.** *River Scene.*

A mountainous landscape with a winding river, a hill in the middle distance, and a building in the foreground to the right. A man in a red coat is pointing to the right.

On canvas, 2 ft. 10 in. *h.* by 3 ft. 10 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1206.** *Landscape and Figures.*

On the right rises a steep and rocky hill, at the base of which a river winds on towards woodland country, with a town lying in the valley beyond. On the left, lofty ash trees half stripped of their branches. In the foreground are two groups of rustics, whose attention is directed to distant figures on the spur of the hill. Mountainous background. Blue sky crossed by stormy clouds.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7¼ in. *w.*

Bequeathed by Mrs. L. Frederica Ricketts in 1886.

ROSSELLI (Cosimo),

The son of Lorenzo Rosselli, a Florentine mason, was born at Florence in 1439;* he was taught painting by Neri de' Bicci, under whose charge he was placed when 14 years of age; he

* Gaye, *Carteggio inedito d'Artisti*, II. 457, note.

remained with him three years, until 1456. COSIMO distinguished himself by some works for the church of Sant' Ambrogio at Florence, especially in a fresco representing the *Removal of a miracle-working Chalice from the Church to the Episcopal Palace*, in which are introduced a religious procession and a crowd of spectators.* He was one of those invited, about 1480, by Pope Sixtus IV. to decorate his new chapel in the Vatican—the now celebrated Sixtine Chapel. The Pope had offered a prize to the most successful, and Vasari relates that COSIMO ROSSELLI, conscious of his inability to rival his more able competitors, among whom were Domenico Ghirlandaio, Luca Signorelli, and Pietro Perugino, and being equally doubtful of the judgment of the Pope, loaded his figures with ultramarine and gold, by which artifice he gained the Pope's admiration and obtained the prize. These frescoes, representing scenes from the Old and New Testaments, are still preserved.† Rumohr observes that COSIMO in the commencement of his career followed the paths which were opened out by Fra Giovanni da Fiesole and Masaccio, but that after a few brilliant examples of his ability he forsook the study of those masters and of nature, to follow a lifeless and repulsive mannerism. COSIMO ROSSELLI died in 1507. He was the master of Fra Bartolommeo; and the eccentric Piero di Cosimo was his constant assistant.

No. 227. *St. Jerome in the Desert kneeling before a Crucifix, in a distinct compartment of the picture.*

Standing at the sides, on the spectator's left are Saints Damasus and Eusebius, on the right Saints Paola and her daughter Eustochia; kneeling below are Girolamo Rucellai and his son; on each side above are three angels. In the *predella* beneath the principal pictures are, in four compartments, incidents from the lives of the saints represented above, who were the contemporaries of St. Jerome, with the arms of the Rucellai at each end. On a plinth below the central compartment is inscribed—S. DAMMASUS, S. EUSEBIUS, S. JERONIMUS, S. PAULA, S. EUSTOCIUM. Five principal figures, half-life scale.

* Described by Richa, *Chiese di Firenze*, vol. ii., p. 244, engraved by Lasinio, and in part in the *Etruria Pittrice* of Lastri. It is still in existence.

† Vasari, *Vite, &c.* Platner and Bunsen, *Beschreibung der Stadt Rom.*, vol. ii. pt. 1.

‡ *Italienische Forschungen*, ii. 265.

In tempera, on wood; the principal picture 5 ft. *h.* by 5 ft. 8 in. *w.*; the predella $6\frac{1}{2}$ in. *h.* by 7 ft. 4 in. *w.* It is in its original frame.

Formerly an altar-piece in the Ruccellai chapel in the church of the Eremiti di San Girolamo at Fiesole. This order was suppressed by Clement IX. in 1668: the church and convent are now within the precincts of the Villa Ricasoli. In the Fiesole Guide this picture is described as being "*di buona antica maniera*."* It was purchased for the national collection of the Conte Ricasoli at Florence in 1855.

ROSSI (FRANCESCO),

Called DE' SALVIATI, from his patron the Cardinal of that name, was born at Florence in 1510. He studied under Andrea del Sarto and other masters; was an imitator of Michelangelo, and the intimate friend of Vasari. In 1540 he was in Venice, and there painted a portrait of Pietro Aretino, which the poet sent to Francis I. SALVIATI visited France in 1554, in the reign of Henry II., but returned dissatisfied the next year. He painted much in Rome, where he completed the Chigi altar-piece in Santa Maria del Popolo, left unfinished by Sebastiano del Piombo. He had settled in Rome in 1548, and he died there, November 11, 1563.

No. **652.** *Charity.*

A woman seated offering her breast to a child who has turned away, and is caressing another child; on her right is a third boy standing near a brazier with live coal in it. Small figures.

On wood, $9\frac{3}{4}$ in. *h.* by 7 in. *w.*

Purchased at Paris from M. Edmond Beaucousin, in 1860.

ROTTENHAMMER (JOHANN),

Born at Munich in 1564, was the pupil of his father Thomas, and afterwards of an obscure painter of the name of Donauer; he studied also in Rome, and in Venice, where he executed two large altar-pieces, imitating Tintoretto, then still living.

* Moreni, *Notizie Istoriche dei contorni di Firenze.* Flor. 1792, pt. iii. p. 153. Can. A. M. Bandini, *Lettere xii. nelle quali si ricerca e s'illustra l'antica e moderna situazione della città di Fiesole, &c.* Siena, 1800, p. 139.
Del Rosso, *Guida di Fiesole,* 1846, p. 52.

Jan Breughel and Paul Brill frequently painted the landscapes of his pictures. ROTTENHAMMER lived latterly at Augsburg, and died there in 1623.

He was much patronised by the Emperor Rudolph II., and made a considerable fortune, but squandered it away, and died poor. His small pictures are the most appreciated of his works; they are generally executed on copper.

No. **659.** *Pan and Syrinx.*

The nymph Syrinx, one of the Naiads, is pursued by Pan, and takes refuge among some bulrushes; the god thinking to grasp the nymph finds only reeds in his hands, these he constructed into a rude instrument, hence the name of Syrinx given to the Pan-pipes.

On copper, 9½ in. *h.* by 7½ in. *w.*

The background of this picture appears to be by the hand of Jan or Velvet Breughel, of Antwerp (1568—1625). Purchased at Paris from M. Edmond Beaucousin, in 1860.

RUBENS (PETER PAUL)

Was born at Siegen, in Westphalia, on the day of St. Peter and St. Paul, June 28, 1577. His parents, Dr. John Rubens and Mary Pypeling, were natives of Antwerp, but, being protestants, they had emigrated in 1568 on account of the religious disturbances which prevailed in the Netherlands at that period, and settled at Cologne, whence Dr. Rubens, having incurred the displeasure of the authorities, was relegated with his family for a time to Siegen. In 1578 they re-settled in Cologne, where Rubens remained until 1587, when his father died, and his mother (now again a Roman-catholic) returned with her children to Antwerp.

RUBENS was destined by his mother to follow the law, the profession of his father; but he had such a decided taste for art that he persuaded her to allow him to be a painter. Accordingly, after he had received some instruction from Tobias Verhaagt and Adam van Noort, he was placed with Otto van Veen (Otho Venius), the most celebrated painter of his time at Antwerp. After studying for four years with Van Veen he went in the spring of 1600 to Italy; there he entered the service of

Vincenzio Gonzaga, Duke of Mantua, but much of his time was spent at Venice and Rome, copying in both places pictures for the Duke. In 1605 he was sent on a mission by the Duke to Philip III. of Spain, and while at Madrid painted several portraits of the Spanish nobility. Through Genoa RUBENS returned to Antwerp in the autumn of 1608, after an absence from home of eight years and a half. His return home was hastened by the illness of his mother, but he did not arrive until after her death. It was the intention of RUBENS to return to Mantua, but he was induced to remain in Antwerp by the Archduke Albert then Governor of the Netherlands; and he was appointed court painter to Albert and Isabella in 1609. In October of that year he married his first wife Isabella Brant, and in 1610 built himself a magnificent house at Antwerp. In 1620 he visited Paris by the invitation of Maria de' Medici, and there received the commission for his celebrated series* of pictures for the new palace of the Luxembourg, commemorating the marriage of that princess with Henry IV. of France: the pictures were completed in 1625. In 1628 RUBENS was sent by the Infanta Isabella, widow of the Archduke Albert, on a diplomatic mission to Philip IV. of Spain: and in the following year he was sent on a similar mission to Charles I. of England by whom he was knighted in 1630. He was knighted in the same year by Philip IV. of Spain. In this year he married his second wife, Helena Fourment, a beautiful girl, in her sixteenth year only: his first wife, by whom he had two sons, died in 1626. RUBENS himself died, possessed of immense wealth, at Antwerp, on the 30th of May 1640, and was buried with extraordinary pomp in the church of St. Jacques. He had five children by his second wife, who was afterwards married to Baron J. B. Broechoven, a Flemish nobleman in the Spanish service in the Netherlands.†

The pictures ascribed to RUBENS are extremely numerous, amounting, it is said, to several thousands, but many of them were painted from his sketches by his scholars; of whom the

* These pictures, twenty-one in number, are now in the Louvre at Paris. Most of the Sketches, which were painted by Rubens himself, are now in the Pinacothek at Munich. See *La Gallerie du Palais du Luxembourg, peinte par Rubens; dessineé par les Sieurs Nattier et gravée par les plus illustres graveurs, &c.* Folio, Paris, 1710.

† A portion only of Rubens' collections produced by private sale upwards of 20,000*l.* sterling. See the list printed by Dawson Turner. *Catalogue of the Works of Art in the Possession of Sir P. P. Rubens, &c.* 8vo. Yarmouth.

most celebrated are Van Dyck, A. van Diepenbeck, J. van Hoeck, T. van Thulden, G. Zegers, Jordaens, Snyders, and Erasmus Quellinus. RUBENS executed a few etchings, and there are altogether about 1,200 prints, engraved by various masters, after his works. RUBENS's masterpiece is generally considered *The Descent from the Cross*, at Antwerp; it was painted a few years after his return from Italy. He is still seen to advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection in the Pinacothek at Munich, in which alone are hung 95 of his works, several of them being amongst the finest he ever produced.

It would be as futile here to enlarge upon the genius and idiosyncrasy of RUBENS as it would be to attempt even a skeleton list of his works. In the foot-note below will be found references to some of the principal sources of information respecting a man whose varied gifts entitle him to be viewed from so many sides.*

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126 No. **38.** *The Abduction of the Sabine Women.*

A tumultuous throng of men and women in violent struggle. To the right, seated on a throne, is Romulus, directing the sudden assault on his unsuspecting guests, whom he had invited from the surrounding neighbourhood to witness some games in honour of the god Consus. At an appointed signal, during the celebration of these games, the Romans carried off by force all the unmarried women.† Composition of many small figures, some on horseback.

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* The accounts of Rubens, both early and recent, from Sandrart downwards, are numerous; among the most valuable are the following:—*Lettres Inédites de P. P. Rubens publiées par Emile Gachet*, Bruxelles, 1840. These letters are written chiefly in Italian, the language which Rubens seems to have preferred after his residence in Italy; he generally signed his name *Pietro Paolo.*—*Historische Levensbeschrijving van P. P. Rubens, Ridder, &c.*, by Victor C. van Grimbergen, Antwerp and Rotterdam, 1840, originally published in 1774; it is referred to by Immerzeel in his *Levens en Werken der Hollandsche en Vlaamsche Kunstschilders &c.*, Amsterdam, 1843. A biography of Rubens appeared also in Raumer's *Historisches Taschenbuch*, Berlin, 1833, by Dr. Waagen; it was translated into English by R. R. Noel, and edited by Mrs. Jameson, under the title *Peter Paul Rubens, his Life and Genius*, London, 1840. *A. Michiels, Rubens et l'Ecole d'Anvers*, Paris 1877, and "*Original unpublished Papers illustrative of the life of Sir P. P. Rubens, as an Artist and a diplomatist, &c.*" by W. Noel Sainsbury, 8vo., London, 1859. Sir Joshua Reynolds's *Journey to Flanders and Holland* contains some excellent remarks on the style and works of Rubens. A. Baschet, P. P. Rubens son séjour en Italie, &c., in Gazette des Beaux Arts, Vol. XX. to Vol. XXIV. etc.

† See Plutarch's *Life of Romulus.*

Engraved by P. F. Martinasie; by J. Stewart, for the *Associated Engravers;* and by J. Outrim, for Jones's *National Gallery.* On wood, 5 ft. 7 in. *h.* by 7 ft. 9 in. *w.*

Formerly in the possession of Madame Boschaert at Antwerp; it formed subsequently part of the Angerstein collection, with which it was purchased for the National Gallery, in 1824.

127 No. **46.** *Peace and War; or Peace and Plenty.*

An allegory. Peace, nourishing her children from her bosom, is surrounded by Abundance, Wealth, and Happiness; while War, with its attendants, Pestilence and Famine, are repelled by Wisdom. Composition of fifteen figures, of the natural size.

Engraved by C. Heath; by W. Greatbach, for the *Associated Engravers;* and by T. Garner, for Jones's *National Gallery.* On wood, 6 ft. 6 in. *h.* by 9 ft. 9 in. *w.*

Presented to Charles I. by Rubens when in England in 1630. After the death of Charles it passed into the possession of the Doria family at Genoa, where it was known as the "Family of Rubens."* It was purchased, in 1802, by Mr. Irvine for Mr. Buchanan, and subsequently obtained by the Marquis of Stafford, first Duke of Sutherland, who presented it to the National Gallery, in 1828.

No. **57.** *The Conversion of St. Bavon.*

The saint, about to enter the monastic life, is met on the steps of the church of his convent by St. Amand, Bishop of Maestricht. On the right is the worldly retinue of the noble penitent; to the left, his property is being distributed among the poor: in a more elevated part of the picture, on this side, is a group of ladies of the family of St. Bavon returning thanks for the mercy accorded him by his conversion. Composition of many small figures.

Engraved by P. Lightfoot, for Jones's *National Gallery.* On wood, 3 ft. 5½ in. *h.* by 5 ft. 5½ in. *w.*

Formerly in the Carrega Palace at Genoa, from which it was purchased for Mr. Buchanan by Mr. Irvine in 1805. Bequeathed to the National Gallery by the Rev. W. Holwell-Carr in 1831. There is a large picture of this subject, by Rubens, in the Church of St. Bavon at Ghent. It is engraved by F. Pilsen.

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* Vanderdoort, *A Catalogue and Description of King Charles the First's Capital Collection of Pictures, &c.* London, 1757. Buchanan, *Memoirs of Painting* vol. ii. p. 108.

40 No. 59. *The Brazen Serpent.*

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died.

"And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."—*Numbers* xxi. 6—9.

On the left are Moses and Eleazar, under the brazen serpent; before them, on the right, are the Jewish people, men, women, and children, prostrated by the plague of serpents. Composition of many figures, of the natural size.

Engraved by Bolswert; by F. Ragot; by C. Galle; and others. On canvas, 6 ft. 2 in. *h.* by 8 ft. 9 in. *w.*

Formerly in the Marana Palace at Genoa: brought to England by Mr. A. Wilson in 1806. Purchased for the National Gallery, of Mr. T. B. Bulkeley Owen, in 1837. There is another picture by Rubens of this subject in the gallery at Madrid.

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128 No. 66. *A Landscape, Autumn, with a view of the Chateau de Stein.*

The residence of Rubens near Mechlin. To the left is the château surrounded by picturesque foliage; in the fore-ground below it a two-horse waggon, carrying a calf, is fording a brook. To the right is an extensive open country, with the view of a town in the distance: in the immediate fore-ground is a sportsman with his dog and gun creeping up to a covey of birds. The time is morning.

Engraved by G. Cooke; and by G. B. Allen, for Jones's *National Gallery.* On wood, 4 ft. 5 in. *h.* by 7 ft. 9 in. *w.*

Formerly in the Balbi Palace at Genoa, from which it was purchased by Mr. Irvine for Mr. Buchanan in 1802. Presented to the National Gallery by Sir George Beaumont in 1826. This picture is one of four seasons: Spring is in the late Sir Richard Wallace's collection at Hertford House; Summer and Winter are in the Royal collection at Windsor.

No. 67. *A Holy Family, with Saint George, and other Saints.*

The figures are said to be portraits of Rubens and his family. The group on the right, of children playing with the lamb, has been introduced into several designs by Rubens: the whole portion of this composition to the right of the columns was cut on a very large scale, in wood, by Christopher Jegher, from a drawing on the block by Rubens himself. Composition of nine small figures.

Engraved by P. Lightfoot, for Jones's *National Gallery*. On canvas, 4 ft. 1 in. *h.* by 5 ft. 4 in. *w.*

Formerly in the Angerstein collection, with which it was purchased by Parliament for the National Gallery, in 1824.

No. 157. *A Landscape; Sunset.*

A flat country, with the view of a farm-house, and a village church in the distance.

Engraved by Bolswert. On wood, 1 ft. 7 in. *h.* by 2 ft. 9 in. *w.*

Bequeathed to the National Gallery by Lord Farnborough, in 1838.

No. 187. *The Apotheosis of William the Taciturn, of Holland.*

A sketch of a picture in the possession of the Earl of Jersey, at Osterley Park.

On wood, of a circular form, 2 ft. 1 in. in diameter.

Formerly in the possession of Sir David Wilkie, when it was known as the Apotheosis of James I. Purchased in 1843.

No. 194. *The Judgment of Paris.*

At the nuptials of Thetis and Peleus, an apple was thrown amongst the guests by Discord, to be given to the most beautiful: Juno, Minerva, and Venus, were competitors for the prize, and Paris, the son of Priam, was ordered by Jupiter to decide the contest. The Trojan shepherd, seated with Mercury by his side, on the right, is on the point of awarding the apple to Venus, who stands between her rivals; on her right is Juno, indicated by the peacock at her feet; on her left is Minerva, whose sacred bird, the owl, is perched on a tree behind her; the shield and arms of the goddess are seen below. The decision of Paris was the cause of all the subsequent misfortunes of Troy: Discord is seen already hovering in the clouds above, spreading fire and pestilence around.

Engraved by J. Couché and Dambrun for the *Galerie du Palais Royal*; and by R. Woodman. On wood, 4 ft. 9 in. *h.* by 6 ft. 3 in. *w.*

Formerly in the Orleans collection. Purchased for the National Gallery, at the sale of Mr. Penrice's collection in 1844. There is a *fine replica* of this picture in the Dresden Gallery, and a small copy in the Louvre.

No. 278. *The Triumph of Julius Cæsar.*

A procession; to the left, dancing girls with flowers, and other figures leading animals for the sacrifice; on the right elephants

bearing fruit, and lighted candelabra; and wild beasts for the shows. In the back-ground a hill surmounted by a temple, with crowds of spectators.

On canvas, attached to wood, 2 ft. 11½ in. *h.* by 5 ft. 5 in. *w.*

This sketch was made from a portion of the fine cartoons by Andrea Mantegna, now at Hampton Court. It was in Rubens' possession at his death, and is thus noticed in the English catalogue of his effects:*—"*Three cloathes pasted uppon bord, beinge the Triumph of Julius Cesar, after Andrew Mantegna, not full made.*" It was subsequently in the Balbi Palace, Genoa; in 1802 it was bought by Mr. Irvine, and became the property of Mr. Champernowne, from whose collection it passed to that of Mr. Rogers, and at the sale of his pictures in 1856 it was purchased for the National Gallery.

No. **279.** *The Horrors of War.*

Mars leaving the temple of Janus open, is held back by Venus, while Europe bewails the inevitable miseries of war; but he is drawn on by the Fury Alecto, who is preceded by Plague and Famine: the figure on the ground with the broken lute represents Concord overthrown.† Mars and the two female figures behind him are said to be the portraits of Rubens and his two wives. A sketch.

On paper attached to canvas, 1 ft. 7½ in. *h.* by 2 ft. 6¼ in. *w.*

This sketch of the large picture painted in 1637 for his friend Sustermans, and now in the Pitti Palace at Florence, was formerly in the Balbi Palace at Genoa, from which it was purchased by Mr. Irvine in 1803; it was subsequently in the collection of Mr. Champernowne, from which it passed to that of Mr. Rogers, and at the sale of his pictures in 1856 was purchased for the National Collection.

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No. **852.** *Portrait, known as the "Chapeau de Paille."*

A young lady dressed in a black body with red sleeves, with a black Spanish beaver or felt hat and white feather, holding her hands crossed before her. Half-length, life size.

On wood, 2 ft. 6½ in. *h.* by 1 ft. 9 in. *w.*

This portrait is described in the "Inventory" of Rubens's effects, privately printed by Dawson Turner, as "No. 122. The picture of a woman with her hands one upon another." After the painter's death it passed to Mr. Nicholas Lunden, who married Isabella, a daughter of Rubens by his second wife Helena Fourment. At the beginning of this century it was the property of Mr. Stiers d'Aertselaar. After his death in 1822 it was

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* Privately printed by Dawson Turner, Esq. *Catalogue of the Works of Art in the possession of Sir Peter Paul Rubens, at the Time of his Decease, &c.*, 2d ed., 8vo. 1839.

† See the letter of Rubens, published in the account of Sustermans by Baldinucci, in the *Notizie dei Professori del Disegno*, Dec. III, Sec. V.

sold by auction, and brought to London, where it was publicly exhibited in Old Bond Street, and was eventually purchased from Mr. J. Smith by the late Sir Robert Peel.* Bought with the Peel collection in 1871.

No. **853.** *The Triumph of Silenus.*

The fat demigod, half inebriated, is led along supported and accompanied by satyrs, fauns, bacchantes and children bearing grapes; one figure in the back-ground is blowing the double pipe. Nine life-size figures, three-quarters length.

On canvas, 4 ft. 6 in. *h.* by 6 ft. 5½ in. *w.* Engraved by De Launay; by Gio. Folo; and by Pistrucci.

This picture is described in the "Inventory" of Rubens's effects as No. 170. Drunken Silenus." It was formerly in the possession of Cardinal Richelieu; subsequently in the collections of M. de Tartre and Lucien Buonaparte. Purchased with the Peel collection in 1871.

No. 853 A. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 2 ft. 3½ in. in *h.* by 1 ft. 7 in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 B. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 2 ft. 5 in. *h.* by 1 ft. 7 in *w.*

Purchased with the Peel Collection in 1871.

No. 853 C. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 2 ft. 5 in. *h.* by 1 ft. 6¾ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 D. *The Fall of the Damned.*

Study for a large picture in the Old Pinakothek at Munich.

In chalk, tint, and body colour, on white paper, 2 ft. 4 in. *h.* by 1 ft. 6½ in. *w.*

Purchased with the Peel Collection in 1871.

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* See C. J. Nieuwenhuys, *Lives and Works of some of the most Eminent Painters.* 8vo., London, 1834. How and when this picture (which is said to be the portrait of a Mlle. de Lunden whom Rubens was once on the point of marrying) acquired the inappropriate title by which it is known is a question not easy of solution. M. Alfred Michiels, writing in the *Journal des Arts*, July 2, 1886, expresses his conviction that the title is a corruption of "Chapeau d'Espagne."

No. 853 E. *The Martyrdom of a Saint.*

A crowded composition. The martyr, guarded by soldiers, kneels on a hillock between a woman, who is about to bind a napkin over his eyes, and the executioner, who stands sword in hand ready to strike the fatal blow. Above, hover youthful angels bearing a chaplet and palm branches. In the foreground are grouped soldiers and a crowd of spectators.

In chalk, tint, and body colour, on white paper, 2 ft. 4 in. *h.* by 1 ft. 8½ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 F. *The Descent of the Holy Spirit.*

In a vestibule or chapel of late Italian architecture the Virgin stands in an attitude of devotion, surrounded by the Apostles, who crowd round her with gestures of surprise and awe, while fiery tongues descend upon them. Above, hovers the Holy Spirit in the form of a dove.

In chalk, tint, and body colour, on white paper, 1 ft. 11 in. *h.* by 1 ft. 4½ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 G. *The Crucifixion.*

The lifeless body of Our Lord hangs on the Cross between the two thieves. On the left are two mounted soldiers, one of whom pierces the Saviour's side with his spear, while an executioner standing on a ladder prepares to break the legs of one of the malefactors. On the right is the Virgin attended by St. John and the Holy Women.

Study for a picture in the Antwerp Gallery.

In chalk, tint, and body colour, on white paper, 1 ft. 11½ in. *h.* by 1 ft. 5 in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 H. *Portrait of a Girl: half-length.*

A pretty child, about six or seven years old. She wears a close-fitting cap surmounted by a black cap and feathers. Her right hand is laid upon her chest.

In chalk and bistre, on white paper, with black washes about the headdress, 1 ft. *h.* by 7½ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 I. *Portrait of a Lady.*

Bust length; three-quarter face; clad in a full-sleeved dress open at the chest. An ample lace collar rises above her shoulders. Her wavy hair falling *en negligé* is trimmed with beads and flowers.

In red and black chalk, on white paper, 10 in. *h.* by 7½ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 J. *Portrait of a Young Lady.*

Bust length; nearly full face. The hair is parted on one side and gathered into a roll at the back of the head. Her neck is encircled by a large muslin ruff.

In chalk and sepia, on white paper, 9½ in. *h.* by 8 in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 K. *Sketch for Monumental Sculpture.*

This design includes a statue of Winged Victory and other figures, trophies of arms, festoons, &c., &c., enriching the frieze of an entablature.

In pen and bistre, lights in body colour, on white paper, 1 ft. 2½ in. *h.* by 11 in *w.*

Purchased with the Peel Collection in 1871.

No. 853 L. *Sketch for Monumental Sculpture.*

In the central panel a picture or *rilievo* represents two monks kneeling before a monstrance inclosing a crucifix. Above, the Holy Spirit appears in the form of a dove. On either side of this panel are statues of Moses and Aaron. Above, a quaintly-shaped pediment decorated with bas-reliefs and figures of winged angels. Below, a sculptured podium.

In pen and bistre, lights in body colour, on white paper, 1 ft. ½ in. *h.* by 8¼ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 M. *Sketch for Monumental Sculpture.*

Apparently designed for a plinth or *podium.* A shield supported by infant mermen, set in a square panel enriched by festoons of fruit and foliage held up by seated satyrs.

In pen and bistre, lights in body colour, on white paper, 1 ft. 2½ in. *h.* by 1 ft. 2¼ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 N. *Sketch for Monumental Sculpture,* or Design for Frontispiece.

A lozenge-shaped panel raised on a plinth, with Hercules and Minerva as supporters. In the foreground a female figure seated on war-like trophies (among which is a shield inscribed with the name Breda), seems to succour an emaciated woman. Above the shield are youthful angels bearing palm branches, &c.

In pen and bistre, lights in body colour, on white paper, 1 ft. *h.* by 7¾ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 O. *Study of a Lioness.*

In black chalk, on tinted paper, lights picked out with white, 1 ft. 3½ in. *h.* by 9¼ in. *w.*

Purchased with the Peel Collection in 1871.

No. 853 P. *Sketch of a Lion Hunt.*

A lion has sprung from the ground and seized by the shoulder the rider of a horse, which rears with fright, while another horseman, on the left, thrusts his spear into the lion's ribs. To the right a third hunter aims a blow at the beast. On the ground lie dead or wounded men and another lion.

In brown, in oil, on wood, 2 ft. 4½ in. *h.* by 3 ft. 5 in. *w.*

Purchased with the Peel Collection in 1871.

No. **948.** *Landscape, a Sketch.*

To the right a cart and a piece of water; a woody scene.

On canvas, 18½ in. *h.* by 28 in. *w.*

The Wynn Ellis Gift. 1876.

No. **1195.** *The Birth of Venus (design for a silver dish of oval form).*

In the centre Venus, attended by the Graces and marine deities, is wafted to the shore in a shell. Above, in the air, is seen a female divinity, probably Peitho (Persuasion), who unites with Amor to crown Venus with a chaplet. On the border of the dish marine deities are seen.

This design, and one for a ewer, were made by Rubens for Charles I. They were engraved by Jacob Neefs in a print now extremely rare.

Painted in monochrome, on panel, 1 ft. 11 in *h.* by 2 ft. 5⅝ in. *w.*

Purchased out of the interest of the "Clarke Bequest," at the Beckett Denison Sale in London in 1885.

V

RUISDAEL* (JACOB VAN),

The nephew of Salomon van Ruysdael, was born at Haarlem about 1628 or 1629. His father Isaak, gave JACOB a good education, and intended him for the medical profession; and he was sometimes styled *Doctor*. RUISDAEL must have received instruction from his uncle at Haarlem, but it is very clear that he was powerfully influenced by Allaert van Everdingen. He removed to Amsterdam in 1659, and the same year obtained the rights of citizenship there. He died at Haarlem, and was buried there March 14th, 1682.

The landscapes of RUISDAEL are generally simple natural views, well selected, and somewhat resemble those of Van Everdingen and Hobbema in style: his favourite subjects were woody scenes and waterfalls. His touch is exceedingly spirited and crisp, but his colours appear to have darkened through time. The views chosen are generally of a northern character, and some are assumed to be Norwegian, though it is not known that RUISDAEL ever visited Norway. A romantic and often deeply poetic feeling runs through the works of RUISDAEL. Although he adhered closely to the facts of nature he preferred her in her solemn moods; and the grey vapour that overspreads his skies seldom admits a fleeting gleam of sunshine to pass through. Like Aart van der Neer he was but little appreciated in his day: reduced to poverty, he died in an almshouse. He sometimes painted marine pieces: there are also a few etchings by his hand. The figures in his pictures are said to have been inserted generally by Adrian van de Velde, Ph. Wouwerman or Lingelbach. Hobbema is supposed to have been the scholar of Jacob RUISDAEL; Jan van Kessel and Jan Renier de Vries were his imitators.†

No. 44. *Bleaching Ground.*

On the left a gnarled oak in full oliage. On the right a sand bank partly covered with verdure. Beyond it a steep-roofed cottage at the foot of a hill, behind which storm clouds are

* In many of this painter's earlier works his name is signed Ruysdael; later, the form Ruisdael is said to prevail.

† Houbraken, *Groote Schouburg*, &c.; Immerzeel, *De Levens en Werken*, &c, Rathgeber, *Annalen der Niederländischen Malerei*, &c., 1844. 383 works attributed to Ruisdael are described in Smith's *Catalogue Raisonné*, pt. vi.

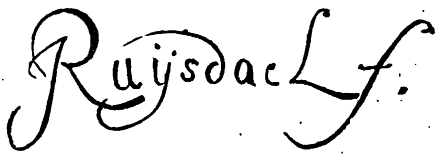
rising. In the foreground a stream meanders through a grassy flat, on which rustics are engaged in washing and drying linen. Hilly distance.

On panel, 1 ft. $8\frac{1}{4}$ in. *h.* by 2 ft. $2\frac{1}{2}$ in. *w.*

Bequeathed by Sir John May in 1847.

No. **627.** *Landscape with Waterfall.*

The whole fore-ground is occupied by the waterfall, a wooden bridge and a cottage are in the middle distance, the cottage is partly concealed by trees. Signed *J. Ruÿsdael f.*



No. **628.** *Landscape with Waterfall.*

In the middle distance a wooden bridge; in the fore-ground a dead tree lying in the water. Signed as above.

On canvas, each picture 3 ft. $4\frac{1}{2}$ in. *h.* by 2 ft. 10 in. *w.* Engraved, on a large scale, in mezzotint by J. G. Prestel.

Formerly in the collection belonging to Count Stolberg, at Söder, near Hildesheim; purchased at the sale of that collection, at Hanover, in 1859.

No. **737.** *Landscape with Waterfall.*

A castle and cottage on some rocks to the right, a few figures on a road below, and a castle on a hill in the distance. Signed as above.

On canvas, 3 ft. 3 in. *h.* by 2 ft. 10 in. *w.*

Bequeathed in 1864 by Mr. J. M. Oppenheim.

No. **746.** *A Landscape with Ruins.*

The ruins composed chiefly of brick, out of a part of which a tree is growing, in the foreground a small weedy pool; a hilly barren back-ground. Signed *J. Ruysdael f.*, and dated 1673.

On wood, 1 ft. $4\frac{1}{2}$ in. *h.* by 1 ft. $10\frac{1}{2}$ in. *w.*

Formerly in the collection of Sir John Pringle,* in this country, recently in that of the Duc de Morny, in France. Purchased in Paris from M. Sano in 1865.

* Smith, *Catalogue Raisonné* Suppl. No. 105, p. 714.

No. 854. *Forest Scene.*

A plantation of oaks is intersected by a shallow pool or stream, in which many of the trees on the right are reflected. In the foreground on this side is a bare birch stem, near which is a second, lying in the water. On the left are two sportsmen, who have sent a couple of dogs across the pool into the wood.

On canvas, 3 ft. 6 in. *h.* by 4 ft. 8 in. *w.*

Formerly in the possession of Messrs. Smith of Bond Street. Purchased with the Peel collection in 1871.

No. 855. *A Waterfall.*

A rocky landscape, with some cottages and a church spire on a hill. A small wooden bridge leads over a ravine beyond tho river, into which the foaming torrent is falling over rocks on the right just beneath the village. Signed *J. Ruisdael.*

On canvas, 2 ft. 10 in. *h.* by 3 ft. 3 in. *w.*

Formerly in the Brentano collection; subsequently in that of Lord Charles Townshend, sold in 1833. Exhibited at the British Institution in 1824. Purchased with the Peel collection in 1871.

No. 986. *The Watermills.*

Three wheels between two mills; a trunk of a tree lying in the water to the right; a flight of steps leading up from the water, on this side, towards a village in the distance, of which the church is visible. An old oak in the foreground to the left. Signed RUYSDAEL: the R combined with a J.

On canvas, 2 ft. 10¼ in. *h.* by 3 ft. 7¾ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 987. *Rocky Landscape with Torrent.*

A church and cottages in the middle ground. A fir tree rising above the torrent is a very conspicuous feature. Signed RUYSDAEL.

On canvas, 3 ft. 11½ in. *h.* by 4 ft. 2½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 988. *An old Oak.*

On the skirt of a wood; a roadway leading to a cottage; the trunk of a tree lying on the right. Three figures. Signed R, or J. R.

On oak, 12½ in. *h.* by 11½ in. *w.*

The Wynn Ellis Bequest. 1876.

No. 989. *Watermills.*

By the side of a river, at the foot of a high bank, on which are several small trees. In the fore-ground bleachers at work. Signed J. R.

On canvas, $23\frac{1}{2}$ in. *h.* by $28\frac{1}{2}$ in. *w.*

The Wynn Ellis Bequest. 1876.

4.769
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No. 990. *Landscape, an extensive flat wooded country.*

In which are seen a windmill and the spires of several village churches, one of which in the middle ground is overshadowed by a heavy cloud forming a conspicuous object in the picture.

In the foreground water, with portions of a wall; a few sheep dispersed about, and three swans in the water; to the left two shepherds. Signed J. RUYSDAEL.

On canvas, 3 ft. $6\frac{1}{2}$ in. *h.* by 4 ft. 9 in. *w.*

The Wynn Ellis Bequest. 1876.

No. 991. *The Broken Tree.*

One tree is standing in a woody landscape, another is lying across the foreground; a tower to the left.

On oak, $8\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.*

The Wynn Ellis Bequest. 1876.

4.769
4

No. 1390. *View on the Shore at Scheveningen.*

A flat sandy beach, washed by the receding tide, and bounded landwards by undulating sand-hills, beyond one of which are seen the church tower and house roofs of Scheveningen. On the right of the foreground two ladies await the approach of a third, who is advancing to greet them. In the middle distance are several other figures walking near the sea, or watching the course of two sailing boats, which are about to run ashore. Above, large and stormy-looking cumuli rise into a blue sky. Signed J. RUYSDAEL.

On canvas, 1 ft. $9\frac{1}{2}$ in. *h.* by 2 ft. $2\frac{1}{2}$ in. *w.*

Purchased in London, at the sale of the Bingham collection, in 1893.

RUYSDAEL (SALOMON VAN).

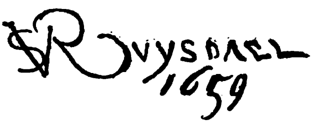
SALOMON VAN RUYSDAEL of Haarlem, landscape painter, was born probably about 1600, since he became a member of the

guild of St. Luke there in 1623. In 1648 he presided as dean of the same. His burial is registered on the 1st Nov. 1670. His direction in art would justify the assumption that he emanated from the school of Esaias van de Velde, like Jan van Goyen, whom in style he long closely resembled—though whether influenced by him, or through natural development of a tendency inherent in both, may remain a matter of opinion. To all appearance, however, the leading part was taken by Van Goyen, who must have been the elder by a few years. For a time these two painters ran in nearly parallel lines, choosing the same class of subject, and treating these in a manner so similar that it is even occasionally difficult, failing a signature, to determine the question of authorship. During that period the difference is visible chiefly in the general tone of colour, which with Van Goyen is warmer, with his rival cooler and greyer. About middle age SALOMON VAN RUYSDAEL enlarged his scope, and at the same time advanced in firmness of hand and force of colouring. Still later, perhaps stirred to emulation of his nephew, the renowned Jacob, he attempted somewhat more than his previous line of study had properly fitted him to undertake; and some of his pictures of this period show all the less of homogeneity. His general practice of dating his works assists the student in tracing his artistic career. It would be impracticable here to particularise the existing works of this painter, and their various location. In England they are rare. The best are to be found in public and private collections abroad; mostly in Germany and Austria, but also in France, Sweden, and, less commonly, in the Low Countries.

No. **1344.** *Landscape.*

Towards the left lofty beech trees, on some of which the foliage has assumed an autumnal tint, rise above a mossy bank bounding one side of a shallow stream. On the other side of the water, towards the right, a travelling carriage, attended by mounted cavaliers and ladies apparently returning from hunting, stops while the saddle horses drink and the dogs rest.

In the distance, an undulating plain. Above, a blue sky, across which large fleecy clouds are drifting. Signed, S. RUŸSDAEL, 1659.



On panel, 1 ft. 7$\frac{1}{4}$ in. *h.* by 2 ft. $\frac{1}{2}$ in. *w.*

Purchased in 1891 from Mr. Edward Habich, of Cassel,

RYCKAERT (MARTIN).

This landscape-painter, son of the eldest, brother of the younger, and uncle of the youngest and greatest David Ryckaert, was born at Antwerp Dec. 8, 1587. He went pretty early to Italy, and there remained until 1611. Soon after his return to Antwerp he was received into the guild of St. Luke as son of a Master of that fraternity. He lived until October 1631. MARTIN is entered in the guild register as "a painter with one arm," and is so represented in the portrait of him by Van Dyck in the Dresden Gallery. His landscapes show most affinity with those of his older fellow-townsman, Joos de Momper—rocky, wooded scenes, with rushing streams or waterfalls. Good examples of his work are in the Uffizi at Florence, and in the Galleries at Hanover and Madrid.

No. **1353.** *A Landscape with Satyrs.*

On the right of the picture a mountain torrent, flowing between two masses of rock, falls in a cascade into a pool or stream, through which Satyrs are wading, while others stand or sit upon the banks. In the middle distance a wooded plain with hills beyond.

On panel, 3$\frac{3}{4}$ in. *h.* by 7$\frac{3}{4}$ in *w.*

Bequeathed by Mr. Richard W. Cooper of Tulse Hill, in 1892.

SANTI (GIOVANNI),

Father of the great Raphael, was of a respectable family of Colbordolo, a hill town in the duchy of Urbino lying towards Pesaro. In the first half of the 15th century this family was represented by Peruzzolo Santi, who, some three years after 1446, when the town and its castle were destroyed by Sigismond Malatesta, removed with his family to Urbino. His son Sante, married to Elisabetta di Matteo, was the father of GIOVANNI, who was a boy when his people forsook their ruined home at Colbordolo. Sante, succeeding in trade at Urbino, bought some lands there, and in 1463 a house in the Contrada del Monte, in which, 20 years later, his grandson Raphael was born. When the Santi settled at Urbino, and long after, the duchy was ruled by the enlightened and chivalrous Federigo di Montefeltro, who desired to advance culture in his dominions. Men of eminence in science and art were invited from all parts to the little capital. With such examples before him, a young man of thought and poetic feeling, such as was GIOVANNI SANTI, might naturally prefer the chances of an artist's life to the certainties of his father's trade. Under whom he studied is not known; but doubtless there were painters then at Urbino who, if undistinguished, were yet capable of imparting the technical methods of their art to an ardent learner. The choice of the Santi as hosts to Piero della Francesca, whom the Brotherhood of Corpus Domini invited to Urbino in 1469, may indicate that GIOVANNI had then some local reputation; at any rate it brought him into contact with a great master. His marriage with Magia Ciarla in 1482 allied him with a family of means, who gave him employment. In the following year his son Raphael was born. In 1485 old Sante died and GIOVANNI, now sole master of the house, established there a *bottega* for the practice of painting and gilding. In 1491 he lost his wife Magia and their only daughter. The year after he married Bernardina Parte, a daughter by whom died in infancy. GIOVANNI himself died August 1, 1494, leaving Raphael doubly orphaned.

The poem or rhymed chronicle, in which GIOVANNI undertook to celebrate the virtues and deeds of the good Duke Federigo, cannot be overlooked in a notice of the painter's life, since it afforded him an occasion of expressing his sentiments about art,

and his opinions, which are just and discriminative, on some artists his contemporaries. The tone of the whole is generous and elevated; though the style may lack finish.* An allusion to Melozzo da Forlì as one "to me so dear," when taken together with many traits in SANTI's pictures, gives colour to the presumption that Melozzo had a share in developing his friend's talents. Various crossing influences may, however, be traced in the works of SANTI. Umbrian he naturally was before everything else. His characteristic is a tender religious feeling. He attained a fair degree of correctness in drawing, short of that mastery which early study of form alone can give. His female heads are of a very pleasing type with a certain mild dignity; those of his angels have a great charm. His colour is harmonious enough, though tending to coolness; grey tints are used in the shadows of the flesh. A careful execution marks his works, which are deficient in original style. Many of his productions are lost, and few of those which remain are dated. These afford evidence of steady progress. A *Visitation* at Fano is probably a rather early work. More advanced is a *Madonna with Saints* in Sta Croce there. In S. Bartolo at Pesaro is a venerable *St. Jerome* seated in a marble chair. The hospital at Montefiore contains a *Madonna*. In the Pieve at Gradara is an *Enthroned Madonna, with four attendant saints*: a very beautiful work, dated 1484. A *St. Sebastian pierced by the archers* is in the oratory of that saint at Urbino. In the convent of Montefiorentino, near Urbania, is one of SANTI's most important altar-pieces representing an *Enthroned Madonna* with numerous saints and angels and Carlo Olivo, Count of Pianano, kneeling in prayer. The date is 1489. The votive picture of the Buffi family, for their chapel in the Franciscan church at Urbino, is also an excellent work. Here the Virgin is seated in a marble throne; the Eternal blesses her from above, while two flying angels, symmetrically placed, suspend a crown

* The only known copy of this poem is a MS. in the Vatican Library, Codex Ottobonianus, 1305. This appears to be the first (or only) clean transcript. Though not in Santi's handwriting, it contains the commencement of his autographic emendations, which his death no doubt interrupted. Exclusive of a dedication to the young duke Guidobaldo, it fills 344 folio leaves, of about 33 lines to the page, in *terza rima*. Notices of, and excerpts from, the poem have been given by various writers, as Pungileoni, *Elogio di Giovanni Santi*, 1822; Puncinotti, in "Giornale Arcadico" X., 1831; Gaye, in "Kunstblatt," 1836; Passavant, *Raphael d' Urbin et son Père Giov. Santi*, Paris, 1860; Dennistoun, *Memoirs of the Dukes of Urbino*, 1851, where the extracts are paraphrased in English verse. The latest and fullest essay on the subject is by Professor Aug. Schmarsow, in Geiger's "Vierteljahrschrift" II., 1887; a most interesting dissertation.

over her head; below, the donors and their youthful son kneel on the right. Among the sacred attendants S. Sebastian is a fine figure. GIOVANNI's best known production is the fresco in the Dominican church at Cagli (1482). Here, above the usual throned Madonna with saints and angels and forming as it were a high landscape background, is represented the Resurrection of our Lord, whose figure is almost identical with that by Perugino in his picture of the same event in the Vatican gallery, a work painted many years later. The sleeping guards are well-conceived. An *Annunciation* is in the gallery at Milan; a small but fine *Pietà*, at Urbino. The fresco composition of the Virgin reading while the child sleeps in her lap, in the house of the Santi at Urbino, is as nobly simple in feeling and in grace of line as if it had been designed by Raphael himself.

 No. **751.** *Madonna and Child.*

Two curtains are drawn aside showing the naked sleeping infant, lying partly on a cushion placed on a stone parapet in front of the picture; the mother, watching the child as it sleeps, is supporting its head with her right hand. Immediately behind the head and shoulders of the Madonna is a small purple damask hanging, the background shows a rocky landscape with blue mountains in the distance.

In tempera and in oil, on wood 2 ft. 2½ in. *h.* by 1 ft. 7 in. *w.*

Formerly in the collection of Count Mazza at Ferrara. Purchased in 1865 from Signor Michelangelo Gualandi of Bologna.

SANZIO (RAFFAELLO).

RAPHAEL, son of the painter and poet Giovanni SANTI* and his wife Magia Ciarla, was born at Urbino, Apr. 6, 1483. In 1491 he lost his mother. In 1494 his father died, and left the orphan to the care of a maternal and a paternal uncle, the latter a priest. His genius must have shown signs of budding before this calamity. Under whose guidance or by whose example it was fostered while he remained at Urbino, and in what precise year young Raphael entered the studio of Pietro

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* See Memoir of Giovanni Santi above. The family name was Santi, its received Latin form was Sanctius, which again, on the Italian tongue, became Sanzio.

Perugino at Perugia, are questions as yet hardly solved.* His earliest independent efforts show chiefly the influence of this master and of Pinturicchio, and belong to what is called his Umbrian period. After a short visit to Florence in 1504 the enlargement of his views, and the impression made upon him by the works of the great artists which he saw there, began to tell in his productions, in which, however, a fresh individuality asserted itself. During a later and longer sojourn in Florence he rapidly mastered the great principles of art, assimilating all that was to be learnt, and thus fitting himself for the arduous tasks in store for him in a near future. Of his purely Perugian time were the (lost) altar-piece for S. Agostino at Città di Castello, the *Coronation of the Virgin* in the Vatican collection, the *Crucifixion*, recently in Lord Dudley's collection, the *Sposalizio*, the small *Conestabile Madonna* (now at St. Petersburg), and other exquisite works. The *Madonna degli Ansidei* and some other pictures, while still essentially Umbrian, show that he had visited the Tuscan capital. But that succession of Madonnas which followed, some remaining as mere designs, others carried out in colour, but all witnessing to the wealth of invention and the graceful fancy of their author, were the product of his life in Florence when, unfettered by precedent, he relied upon a free interpretation of nature. In 1508 came the unexpected turning-point in his career. He was called to Rome, where his compatriot and friend, the architect Bramante, was in favour with Pope Julius II. There he was soon installed in the service of one of the most enlightened and appreciative, if most exacting, of patrons. The range of chambers on the second floor of the Vatican, known as the *Stanze*, had been already partly decorated by painters of

* Discussion of these questions has been avoided in the text. For the very credible theory which ascribes the first artistic tutelage of Raphael to Timoteo Viti, see Morelli, *Italian Pictures in the Galleries of Munich*, etc., English edition, Bell, 1883; or the last edition of *Kugler's Handbook of Italian Painting*, Murray, 1887. In the year after the death of Giov. Santi, *i.e.*, in 1495, Viti, then aged 27, returned to his native Urbino from Bologna, where he had been the pupil and assistant of Francesco Francia. Independent reasons make it in the highest degree probable that at this period arose the warm friendship that subsisted in later life between him and Raphael, and terminated only with Raphael's death. Anton Springer, *Raphael und Michelangelo*, Leipzig, 1883, while admitting the probability of Morelli's view, regards some of his proofs as at present doubtful. Crowe and Cavalcaselle, *Life and Works of Raphael*, Murray, 1882–5, can also be consulted. Vasari's statement that Raphael, even before his father's death, had been placed with Perugino, is now no longer credited.

distinction, one of whom, Sodoma, was then at work on the vault of the Camera della Segnatura.* He was dismissed by the Pope, who handed over to the new comer the completion of that room. There the first large subject on which Raphael tried his skill was the so-called *Disputa del Sacramento,* which covers one wall. The adornment of the vault (involving the partial destruction of Sodoma's work), and the execution of the *Philosophy* or *School of Athens* on the opposite wall, followed. Julius was more than content, and ordered Raphael to extend his work to the remaining chambers. So vast a task would have consumed years of unassisted labour; and the Pope was impatient. Meanwhile, too, imperative calls upon the painter sounded from all sides, increasing in number with his rising fame, so that it became impossible to execute everything single-handed. He had recourse to the aid of assistants, who, subject to his occasional intervention, carried out portions of the Vatican frescoes from his designs. Amongst these helpers were Giulio Romano, Francesco Penni, Giovanni da Udine, and Perino del Vaga. Nor was their aid confined to these works alone. In some pictures of Raphael's Roman period it was used to such an extent that no more than the final touches, or in some cases the heads, can safely be assigned to the master's hand. The frescoes in the Sala di Constantino, adjoining the Stanze, were all executed after his death. In the short course of less than 12 years were finished other great works, which, if not in every case completed without assistance, show the fertility of his inventive faculty. Of these may be noted the *Madonnas di Foligno, del Pesce, della Sedia, di S. Sisto, di Loreto, dell' Impannata,* "*La Perla,*" &c.; the *S. Cecilia,* "*Lo Spasimo,*" the *Transfiguration;* the frescoes of the *Sibyls* in the Church of La Pace, those of the *Psyche* series and the *Galatea* in the Villa Farnesina; the "Cartoons" for the Sixtine tapestries, in which Raphael reached the culminating point of historic and dramatic design; and many other famous productions, including subjects for engraving, all of which may be found enumerated and described in books easily accessible. Besides this prodigious

* Piero della Francesca and Luca Signorelli had painted subjects in the Stanze. These were obliterated in the course of Raphael's work. But the frescoes by Perugino on the vault of the Camera dell' Incendio were spared at the intercession of his pupil.

activity his time was partly occupied with portraiture, in which he, like all truly great painters, excelled. But those who would form a true estimate of his genius must examine such of his drawings as time has spared. In them must now be chiefly sought the essence of his fine spirit. The subtle beauty of these first impressions or matured studies was too often lost in the hands of even the ablest of the subordinates whose business it was to transfer them to the wall or the panel enlarged and in colour. The death of Julius II. and the accession of Leo X. early in 1513, brought Raphael no diminution of papal favour or of multifarious toil. In the beginning of 1514 he had to accept the responsible office of architect of St. Peter's, left vacant by the decease of his trusty friend Bramante, who, on his death-bed, recommended Raphael as his successor. Two experienced counsellors were given him, Fra Giocondo and Giuliano da S. Gallo; but of these aged men the one died and the other retired about a year later. The painter entered on profound studies to fit himself for his new duties. In 1515, installed as director of the excavations then in progress among the ruins of ancient Rome, he flung himself into the work with an ardour begotten of his love of antique art. With such manifold labours on hand, with the anxiety to fulfil all the heavy undertakings forced upon him, it was clear that something must give way. A healthy but not robust frame must have been severely tried, and a fever, caught perhaps over the excavations, ended fatally within a few days. Raphael died on Good Friday, April 6, 1520.* His remains were laid in the Pantheon (church of S. Maria ad Martyres), with great solemnities, amid profound and universal sorrow.†

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* That Raphael died on his birthday is clear from the inscription by Cardinal Bembo on the painter's tomb in the Pantheon. The concluding lines are:—

> Vixit An. XXXVII., Integer Integros.
> Quo die natus est, eo esse Desiit
> VIII. Id. Aprilis, MDXX.

That is, he lived *exactly* 37 years; he died on the same day (of the year) on which he was born, April 6. From the circumstance that April 6, 1520, was Good Friday, Vasari, and others after him, were led into the erroneous notion that Raphael, as he died on Good Friday, was also born on Good Friday, overlooking the fact of this day being a moveable feast. Schorn and others, following the vague assertion of Vasari, have inferred an error in the very particular inscription of the Cardinal, who was the painter's intimate friend, and, doubtless, well aware of the real facts of the case. See a communication on this subject, by Mr. J. Dennistoun, in the *Art-Union Journal* of January 1842.

† His tomb was opened in 1833, and the skeleton, with all the teeth, found entire: a mould was taken from the skull.

No. 27. *Portrait of Julius II.*, seated in a chair.

Pope Julius II., previously known as the Cardinal della Rovere, was elected to the papal chair in 1503, and died in 1513; he commenced the present church of St. Peter at Rome. Three-quarter length, of the natural size.

Engraved by A. Chataigner; by E. Morace, and by R. Page, for Jones's *National Gallery*. On wood, 3 ft. 6 in. *h.* by 2 ft. 8 in. *w.*

This portrait was repeated several times by Raphael, or his scholars. Passavant enumerates *nine* repetitions, including the picture now referred to, besides three of the head only. The original cartoon is in the Corsini collection at Florence. This picture was formerly in the Falconieri Palace at Rome; and subsequently in the possession of Mr. Angerstein, with whose collection it was purchased in 1824.

No. 168. *St. Catherine of Alexandria.*

St. Catherine, a princess of Alexandria, a Christian, was, about the year 311, condemned by the Emperor Maxentius to be crushed with wheels; the apparatus, however, was broken to pieces by an angel, and the saint was afterwards beheaded.* She is

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A mind so receptive as that of Raphael could not but profit by every noble influence. Beginning his course at a period when Leonardo da Vinci's powers were matured and Michael Angelo had shown his mighty capabilities, Raphael became the natural heir of all that the Renaissance had achieved. Simultaneously, too, monuments of ancient art were being unearthed which brought to light, if only in copies of Roman Imperial time, the Greek ideal. Of all these advantages he availed himself freely, though with a wise restraint and with full self reliance, developing his style without apparently ever forgetting his Umbrian origin. It is in this remarkable combination that we recognize him. His influence was wide spread; but though it produced superficial imitators it can hardly be said to have created a school. His individuality was too evenly balanced, too perfectly rounded, as it were, to present any one phase so strongly defined as to suggest a new direction in the life of art. Upon him followed the era of deliberate eclecticism.

Raphael literature would alone form a large compartment in a library. A portion of it may be indicated here:—Paulus Jovius, *Raphaelis Urbinatis Vita* (in Tiraboschi's *Storia della Lett. ital.*, Florence, 1812, T. vii.); *Vasari*, ed. Milanesi Florence, 1878–85, vol. iv.; Bellori, *Descrizione delle Immagini depinte da Raffaello da Urbino, nel Palazzo Vaticano, &c.*; Duppa, *Life of Raffaello Sanzio*, London, 1816; Rehberg, *Rafael Sanzio aus Urbino*, München, 1824; Quatremène de Quincy, *Histoire de la Vie et des Ouvrages de Raphael*, Paris, 1824; Longhena, *Istoria della Vita e delle Opere di Raffaello Sanzio da Urbino, del Sig. Quatremère de Quincy, &c.*, Milan 1829; Puugileoni, *Elogio Storico di Raffaello Santi da Urbino*, Urbino, 1829–31; Plattner and Bunsen, *Beschreibung der Stadt Rom.* vol. ii., 1832; J. D. Passavant, *Rafael von Urbino und sein Vater Giovanni Santi*, Leipzig, 1858, and French translation by P. Lacroix, 1860; C. Campori, *Notizie inedite di Raff: da Urbino*, Modena, 1863; C. Rulands, *The Works of Raphael as represented, &c., at Windsor Castle*, London, 1876; Anton Springer, *Raffael und Michelangelo*, 2d. ed., Leipzig, 1883; Eugène Müntz, *Raphael, Sa Vie*, &c., Paris, 1881; W. Lübke, *Rafaels Leben*, &c., Textbuck zu *Ad. Guthier's Rafaelwerk*, Dresden, 1881; C. Clémente, *Michel-Ange, Léon. da Vinci, Raphael*, Paris, 1867 (there is a later edition); Woltmann und Woermann, *Geschichte der Malerei*, Leipszig, vol. ii., pp. 624–672; Giov. Morelli, in *Italian pictures in the Galleries of Munich*, &c., English translation, Bell, 1883; Crowe and Cavalcaselle, *Life and Works of Raphael*, Murray, 1883; *Kugler's Handbook*, ed. by Sir H. Layard, Murray, 1887.

* See the story of St. Catherine, from Peter de Natalibus, in Lord Lindsay's *Sketches of the History of Christian Art*, vol. i.

represented in the picture looking upwards, with an expression full of resignation, and is leaning with her left arm on the wheel, the intended instrument of her martyrdom; the back-ground is a landscape. Small figure, three-quarter length.

Engraved by A. Desnoyers in 1824. On wood, 2 ft. 4 in. *h.* by 1 ft. 9½ in. *w.*

This picture was painted about the year 1507, and is in Raphael's second style. It was formerly in the Aldobrandini collection in the Borghese Palace at Rome, from which it was procured by Mr. Day at the close of the last century; it passed into the possession of Lord Northwick, who subsequently sold it to Mr. Beckford, from whom it was purchased in 1839. An original drawing by Raphael of this picture is in the possession of the Duke of Devonshire, and there is a finished cartoon of it in the Collection of Drawings in the Louvre.

No. **213.** *The Vision of a Knight.*

In the fore-ground a young knight in armour is sleeping upon his shield at the foot of a laurel tree: on the left is a female figure holding a sword and a book; on the opposite side is another younger female, holding a sprig of myrtle in bloom. The back-ground is a varied landscape. The original pen-and-ink drawing from which the picture was traced was purchased with it.

Engraved by L. Gruner. On wood, 7 in. square.

This picture belongs to Raphael's first period, probably to the time when he was with Pietro Perugino. It was formerly in the Borghese Gallery at Rome, whence it was procured at the end of the last century, by Mr. W. Y. Ottley; it passed subsequently into the possession of Sir Thomas Lawrence, and afterwards became successively the property of Lady Sykes, and of the Rev. Thomas Egerton, from whom it was purchased for the National Gallery, in 1847.

No. **744.** *The Madonna, Infant Christ, and Saint John.*

The Virgin is seated on a bench under an arcade; on her lap is the Divine Infant, who has just received a pink from the left hand of the youthful Baptist, who in his right holds a cross made of reeds. A hilly country with portions of a town in the back-ground. Three small figures, half length.

On an Italian panel, 15 in. *h.* by 13 in. *w.*

Engraved by Alessandro Mochetti; in D'Agincourt's *Histoire de l'Art*; and recently by A. Bridoux; and lithographed by Simonan.

This picture, now called the Garvagh Raphael, was formerly in the Aldobrandini apartments of the Borghese Palace at Rome, where it was commonly known as the Aldobrandini Madonna. It was imported into this country by Mr. Day, who in 1818 sold it to the late Lord Garvagh. His Lordship allowed it to be exhibited at the British Institution in 1819.

Passavant notices, besides several repetitions of the composition with variations, three old copies of this picture; one in the Academy of Bergamo, another in the Stacoli Palace at Urbino, and the third in the Casa Silva in Milan. Purchased in London from Lord Garvagh and the Dowager Lady Garvagh, in 1865.

No. **1171.** *The Virgin and Child attended by St. John the Baptist and St Nicholas of Bari.*

(Commonly known as the "Madonna degli Ansidei.")

In the centre, on an elevated throne, and under a lofty canopy, the Virgin is seated with the Infant Saviour on her right knee. She supports Him with her right hand, and with the extended fingers of her left keeps open on her lap an illuminated book to which she draws the attention of the Child. To the left, below, stands the Baptist, as a grown man, in camel's-hair shirt and deep red mantle, looking reverently upwards, and holding in his left hand a long crystal staff which terminates in a cross. On the opposite side of the throne, St. Nicolas of Bari, in episcopal robes and mitre, and with pastoral staff, stands in absorbed study of the book which he holds. At his feet are three golden balls, attributes of this saint.* Behind the whole group rises a lofty arch, through the opening of which are seen the sky and distant landscape. On the frieze of the high, niched back of the throne is inscribed in gold letters:—SALVE·MATER·CHRISTI. In the embroidered border of the Virgin's blue mantle, where this lies back on her left arm, is the date:—MDVI.†

In oil, on thick poplar panel, arched above, 7 ft. 1 in. *h.* by 4 ft. 10½ in. *w.*

This altar-piece was painted for the Ansidei family of Perugia, and placed in their chapel in the Servite Church of S. Florenzo in that city. There it remained until 1764, when it was purchased through Gavin Hamilton by Lord Robert Spencer, then in his 17th year, who presented it to his eldest brother the 3rd Duke of Marlborough. In accordance with the terms of the sale a copy of the picture (executed by Nicola Monti, a pupil of Pompeo Battoni)‡ replaced the original in the chapel, where it may now be seen. The predella, which consisted of three subjects, has long since disappeared from Perugia; one of the subjects, *The Preaching of St. John the Baptist*, belongs to the Marquis of Lansdowne. Purchased for the Nation by H.M. Government from the 8th Duke of Marlborough in 1885.

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* See the origin of these attributes in Mrs. Jameson's *Sacred and Legendary Art*: II. pp. 62 and 68.

† Part of the figures composing the date are forshortened, on account of the curve formed by the drapery round the arm. It was read by Passavant (*Raphael*, &c. II. p. 31), and by Waagen (*Art Treasures*, &c. III. p. 127):—MDV. But the fourth numeral—I.—is distinctly visible. Crowe & Cavalcaselle also read the date MDVI. (*Raphael*, &c. 1882-5, I. p. 224).

‡ Serafino Siepi, *Descriz: topologico-istorica della Città di Perugia*, 1822, p. 345. George Scharf, F.S.A., *Catalogue rais. of the Pictures in Blenheim Palace*, 1862, p. 40.

After SANZIO.

No. 661. *The Madonna di San Sisto.*

A tracing by Jacob Schlesinger made in 1822 from the celebrated picture by Raphael in the Dresden Gallery. In the centre, the Madonna and Child in the clouds; on her right is kneeling St. Sixtus, Pope; on her left St. Barbara; two angels below. Six figures, life-size.

Mounted on thick paper attached to canvas, 8 ft. 5 in. *h.* by 6 ft. 7 in. *w.* Presented in 1860 by Messrs. P. and D. Colnaghi, Scott, and Co.

No. 929. *The Madonna and Child.*

The Madonna, seated, looks down tenderly on the Child Saviour who, lying naked on her knees, and apparently having just awakened, turns up his face to meet his mother's.

Ancient copy, probably by a Flemish painter, of the Madonna of the Bridgwater collection. It is inscribed on the back, "Ce tableau appartient a M. le Prince Charles. May 1722."

On poplar, 2 ft. 10 in. *h.* by 1 ft. 11½ in. *w.*

The Wynn Ellis Bequest. 1876.

SARTO (Andrea del).

Andrea d'Agnolo, commonly called Andrea del Sarto, from the occupation of his father, who was a tailor, was born at Florence on the 16th of July 1486,* and became the pupil of Piero di Cosimo. After the exhibition of Michelangelo's celebrated "Cartoon of Pisa," in 1506, he became a decided imitator of that painter in design: in colour and light and shade Fra Bartolommeo appears to have been his model. Having earned a great reputation by his works in Florence, both in oil and in fresco, he was invited by Francis I. to France. He arrived in Paris in 1518, and was well received by the King; but owing to the importunities of his wife, Lucrezia del Fede, to whom he was married about 1517, and whom he had left behind, he returned to Florence in the following year, and having squandered away some money with

* The true date of Andrea's birth is established by Sgr. Milanesi's discovery of the original baptismal register. See the Commentary on the Life of del Sarto in Milanesi's *Opere di G. Vasari*, V., pp. 63, sequ.

which Francis had entrusted him to purchase works of art, ANDREA never ventured to return to France. He died at Florence of the plague on the 22nd Jan. 1531, aged only forty-five. His wife survived him forty years.

ANDREA DEL SARTO was one of the most distinguished painters of the sixteenth century. He is best known in galleries by his Holy Families in oil; but he painted also many extensive works in fresco; the most celebrated are those of the convent of the Santissima Annunziata at Florence.* From the excellence of these frescoes he was called—*Andrea senza errori* (Andrea without faults). Begun when the young painter had hardly attained his 20th year they placed him in the foremost rank amid his contemporaries. Chaste and severe in style, masterly in design, clear and well ordered in composition and arrangement, fine in colour, careful in execution, and containing the most charmingly fresh motives taken directly from life, they unite some of the best qualities of the art of the 15th century with the larger aims of that of the 16th. They were carried on at intervals until their completion in 1514. In that year was undertaken the noble series (in *grisaille*) in the cloisters of the Scalzo, representing events in the life of St. John the Baptist. These now partly perished works are freer in composition than those above mentioned, and more naturalistic, though full of style. Of ANDREA's easel pictures, the *Madonna di San Francesco*, now in the Tribune at Florence, is considered his masterpiece; but from many ambitious and imposing efforts of that class the spectator turns with greater pleasure to such less stylistic compositions as the two subjects from the history of Joseph, now in the Pitti Palace, with their vigorous but select naturalism, their powerful colouring and their delightful landscapes. Vasari, Jacopo da Pontormo, Franciabigio, and Domenico Puligo were all scholars of ANDREA DEL SARTO.

 No. **17.** *The Holy Family.*

The Virgin with the infant Christ on her knees, and Elizabeth with the little St. John, seated on her right hand.

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* Engraved by Alchiari, 1832-3.

Engraved by P. W. Tomkins; and by S. Freeman, for Jones's *National Gallery*. On wood, 3 ft. 6 in. *h.* by 2 ft. 8 in. *w.*

Formerly in the Aldobrandini Villa at Rome, from which it was purchased for Mr. Buchanan by Mr. Irvine in 1805. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 690. *His own Portrait.*

Seated, holding a book (?) in his hands; life size. Signed with the painter's monogram A.A.,—Andrea d'Agnolo.



On canvas, 2 ft. 4 in. *h.* by 1 ft. 10 in. *w.*

Purchased at Florence from the effects of Niccolo Puccini in 1862.

It is a pity to disturb the pleasing illusion that this portrait represents the painter himself; but the features and the general form of the head have little or no resemblance to the authentic portraits of Andrea in the Uffizi and in the Pitti Palace, or to that engraved by Vasari, who was personally acquainted with the painter. If the object in the hands represents, as it well may, a piece of modelling-clay, the subject of the portrait was probably a Florentine sculptor.

SASSOFERRATO.

Giovanni Battista Salvi, commonly called after his birthplace Sassoferrato, was born July 11, 1605. He was the pupil of his father, Tarquinio Salvi, and is classed among the so-called *Carracceschi*, followers and imitators of the Carracci and their scholars. In style and subject, though not in elaborate finish, his works bear some resemblance to those of Carlo Dolci. But he was by no means devoid of feeling; he maintained in his better works much dignity of style, and sought his inspiration in Raphael, and even in older masters. His *Madonna* in Sta Sabina at Rome is a serious work showing some high qualities. Sassoferrato died at Rome, April 8, 1685.

19 No. **200.** *The Madonna in Prayer.*

Half length.

On canvas, 2 ft. 5 in. *h.* by 1 ft. 11 in. *w.*
Bequeathed to the National Gallery, in 1846, by Mr. Richard Simmons.

20 No. **740.** *The Madonna with the Infant Christ.*

Seated in a porch or vestibule; the child standing in her lap is embracing its mother; landscape background, with St. Joseph approaching in the middle distance. Small whole-length figures.

On canvas, 3 ft. 2 in. *h.* by 2 ft. 5 in. *w.* There is an etching of this picture or composition by the Cav. Ventura Salembeni, who died in 1613; the composition, therefore, cannot be by Sassoferrato.

Lately in the collection of Pope Gregory XVI., to whom it was presented by the town of Sassoferrato, that pope's native place. Purchased at Venice from Signor Jenne in 1864.

SAVERY (Roelandt),

Landscape and animal painter, and etcher, was born at Courtray in 1576. He was instructed by his brother Jacob at Amsterdam, but his works betray most the influence of Jan Breughel. He lived long at the court of the Emperor Rudolph II. at Prague, who sent him into the Tyrolean Alps to study their scenery. After the Emperor's death Savery returned to Holland, and entered the Guild of St. Luke at Utrecht, where he died February the 15th, 1639.

No. **920.** *Orpheus.*

The Argonautic hero reclining on the left, and playing a fiddle, is drawing to him birds and beasts by the irresistible charms of his music. A rocky woody landscape, with a river running through it. Signed Roelandt Savery F^{t}.

On oak, 1 ft. 8 in. *h.* by 2 ft. 7 in. *w.*

Bequeathed by Mr. S. James Ainsley in 1874.

SAVOLDO (GIOVANNI GIROLAMO).

Little further is known of the life of SAVOLDO than that he was born at Brescia, whence, perhaps in early manhood, he migrated to Venice, where he chiefly passed the rest of his days. By an extant letter of Aretino's, dated from Venice in Dec. 1548, we learn that SAVOLDO was then in old age and in the decline of his powers; hence we may fix his birth circa 1480.

Although SAVOLDO could not have escaped the powerful influence of Giorgione and Titian, his works nevertheless display a distinct individuality, the result of tendencies inherent in his nature. The romantic element, already developed in Venetian art, shows itself strongly in his passion for scenes of early dawn and late sunset and effects of night illuminated by fire. His human types are pleasing with a certain grave dignity. His colouring is on the whole colder than that of his contemporaries of the Veneto-Brescian School, and his flesh tints are adust and sombre, especially in his male figures; nor are his draperies generally brilliant in colour, although he delighted in the sheen of silken stuffs, contrasting it with the kind of twilight which pervades many of his pictures.

An important altar-piece by SAVOLDO, bearing his signature, is in the Brera Gallery at Milan.* Another attributed to him, though unsigned, is *in situ* in the church of St. Niccolò at Treviso.† In the Gallery of the Uffizi at Florence and in the Ambrosian Library at Milan are *repliche* of a *Transfiguration* by him. In the Turin Gallery, on a smaller scale, an extremely original *Adoration of the Shepherds* in a wild and solemn landscape shows the peculiarities of the master in a pleasing light. The same collection contains a *Holy Family*, where the head of the Virgin Mother is most attractive in its homely sweetness and earnestness.‡ Few of SAVOLDO's pictures are so impressive, and none is so rich in colour, as a *St. Jerome in the Desert*, in the collection of the late Sir Henry Layard.§ In the church of S. Giobbe at Venice

* From the Church of the Dominicans at Pesaro.
† See the interesting disquisition on this picture in Crowe and Cavalcaselle. North Italian Painters, vol. ii. p. 420.
‡ A nearly similar picture is at Hampton Court, signed "Savoldo da Brescia faciebat 1527."
§ The original study in black chalk for the head of St. Jerome is in the Louvre collection of drawings, there ascribed to Titian.

is an *Adoration of the Shepherds*; very beautiful. Of this an inferior *replica* is in the Tosio Gallery at Brescia. Two pictures in the Louvre, one of which is a portrait, may safely be ascribed to him. Both Vasari and Ridolfi warmly praise SAVOLDO; Boschini dedicates to him some laudatory verses.

No. 1031. *Mary Magdalene approaching the Sepulchre.*

Half length figure moving towards the right with head inclined, and looking out towards the spectator from under a veil of white or grey silk, which envelopes the head and shoulders, and casts the chief part of the face into shadow. The right hand, muffled in the drapery, is raised towards the face; the left gathers in the pendant folds. Ruinous buildings are in the nearer background, with the opening of the sepulchre, before which, on a square stone, lies the vase of unguent. In the distance is seen a view with boats. The morning dawns from behind a bank of cloud. This picture fully answers the description given by Ridolfi of a picture by Savoldo which in his time was in the Casa Averoldi at Brescia. A picture of very similar character, but with different colouring and treatment of the accessories, has long been in the Berlin Gallery, and is signed with Savoldo's name.

On canvas, 2 ft. 10¼ in. *h.* by 2 ft. 7 in. *w.*

Formerly in the Casa Fenaroli at Brescia. Purchased from Signor Giuseppe Baslini of Milan in 1878.

No. 1377. *The Adoration of the Shepherds.*

In a lofty porch lighted by arched windows, disclosing in the rear steps ascending to a loggia, the Infant Christ lies naked on a linen cloth laid over a manger. On the left kneel the Virgin and St. Joseph. On the right two Shepherds in adoration. Behind the Virgin the child St. John caresses a lamb. In the opposite corner of the foreground is a basket containing two pigeons. In the background, on the right hand, is a hilly landscape, with trees, a river, pasture land and buildings. In the middle distance the Magi, mounted on horseback, approach with their retinue.

On canvas, 3 ft. 7½ in. *h.* by 5 ft. 1½ in. *w.*

Bequeathed by the Right Hon. Sir William H. Gregory in 1892.

SCHALCKEN (GODFRIED),

A distinguished Dutch *genre*-painter, was born at Made in 1643 but when young was taken by his father to Dort, where

he studied painting first under Samuel van Hoogstraten; he afterwards, perhaps, became a pupil of Gerard Dou at Leyden; at any rate he closely followed that master's style. He seems to have spent the greater part of his life at Dort, although he was employed for some time in England by K. William III., and at Düsseldorf by the Elector Johann Wilhelm. He afterwards retired to the Hague, where he died Nov. 16, 1706. SCHALCKEN is chiefly distinguished for his pictures of candle-light, painted on a small scale; but he as often, if not oftener, represented daylight effects, and occasionally those of strong sunshine. His themes were common incidents in daily life; or else mythological subjects such as his *Venus and Cupid* and his *Venus with the burning Arrow*, both in the Cassel Gallery, and his *Ceres seeking Proserpine*, in the Louvre. He even essayed sacred subjects. Nor did he always limit himself to cabinet pictures, but frequently represented single figures of life size. In this class are some of his numerous portraits; e.g.—the portrait of William III. by candle-light in the Ryks-museum at Amsterdam; that of the same king by daylight at the Hague (1699); that of a Princess Palatine in the Augsburg Gallery (1703); and two large subjects, not portraits, respectively at Dresden and Brussels. SCHALCKEN could draw well; but the smooth, polished surface of his works is unpleasant, and the labour bestowed upon them is too obvious. He etched a good many plates.*

No. **199.** *Lesbia weighing Jewels against her Sparrow.*†

On wood, 6½ in. *h.* by 5 in. *w.*

Bequeathed to the National Gallery, in 1846, by Mr. R. Simmons.

No. **997.** *An old Woman.*

With eyeglasses on her nose, dressed in black and yellow, is scouring a brass kettle at an open window; a brass candlestick, a broken earthen pot, and other objects are in front of her; a butterfly has settled on the jamb or stonework by her side. Signed *G. Schalcken.*

On oak, 11 in. *h.* by 8½ in. *w.*

The Wynn Ellis Bequest. 1876.

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* Lists of his pictures in Smith's *Catalogue raisonné*, &c., vol. IV. and Supplementary Volume; of his etchings, in Bartsch.

† Catullus *Carmen* iii.

No. **998.** *A Duet or Singing Lesson.*

A lady with music and a gentleman with a guitar are seated at a table which is covered with a Turkey rug; a pink rose is on the table. Signed *G. Schalcken.*

On oak, 10½ in. *h.* by 8 in. *w.*
The Wynn Ellis Bequest. 1876.

No. **999.** *A Candle Light.*

An officer presenting some jewellery to a lady; on the left is a lighted candle held in a bracket; in the background is a bed; half figures.

On copper, 6 in. *h.* by 7½ in. *w.*
The Wynn Ellis Bequest. 1876.

SCHIAVONE (Gregorio).

"The Slavonian," was a native of Dalmatia, and studied painting in the celebrated school of Squarcione at Padua, where, about 1450, he was the fellow pupil of Andrea Mantegna.

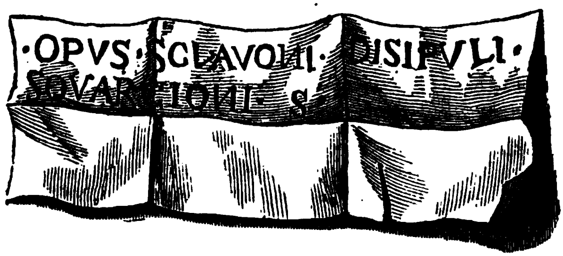
Schiavone, like Crivelli, was fond of decorating his pictures with festoons and fruit; but his works are less advanced than those of Crivelli. He painted about 1470 and later. He appears to have had an affection for his master Squarcione, whose name he connected with his own in the signatures found on his works.* His style is fairly represented in the examples in this Gallery. A good and characteristic specimen is in the royal collection at Turin.

No. **630.** *The Madonna and Child enthroned, with various Saints.*

The Madonna and Child in the centre; the dead Christ above; Saints Bernardino, Anthony of Padua, John the Baptist, and

* Ridolfi, *Le Maraviglie*, &c., *Art.* Squarcione.

Peter Martyr, below; Anthony Abbot, Catherine of Alexandria, Sebastian, and Cecilia. Small figures. Signed, OPUS. SCLAVONI. DISIPULI. SQUARCIONI. S.



In tempera, on wood, in ten compartments. Centre picture, 3 ft. ½ in. *h*. by 13¾ in. *w*.; upper picture, 15 in. *h*. by 10¼ in. *w*.; side pictures, 2 ft. 2 in. *h*. by 9 in. *w*.; upper side pictures, 12 in. *h*. by 9 in. *w*.

Formerly in the Dennistoun collection. Purchased at Paris from M. Edmond Beaucousin, in 1860.

No. **904.** *Madonna and Infant Christ.*

Under an ornamented arch festooned with fruit; angels presenting fruit in front. The Infant a whole-length figure, standing.

In tempera, on wood, 1 ft. 10 in. *h*. by 1 ft. 4½ in. *w*.

Purchased at the sale of Mr. Alexander Barker's pictures in 1874.

SCOREL (JAN VAN)

Or SCHOREL, so called from his birthplace Schoorl, near Alkmaar, was born on the 1st of August 1495, and died at Utrecht on the 6th of December 1562, a canon of St. Mary's there. He studied under various masters in his own country, of whom Mabuse was one, and he was also with Albert Dürer at Nuremberg.

SCOREL afterwards visited Venice, whence he went to Jerusalem, returning by Rhodes to Rome. There he studied the works of Raphael and Michelangelo, and in 1522 he was made by his countryman, Pope Adrian VI., Keeper of the Art Collections of the Vatican; after that Pope's death he returned home, and settled in Utrecht. SCOREL was not only a good painter, but

was also distinguished as a musician, a poet, and a linguist. He was the master of Antony Mor.* The following two pictures are ascribed to him.

No. **720.** *The Holy Family resting near a Fountain; a repose in Egypt.*

St. Joseph is offering a plate of fruit to the infant Saviour, seated on the lap of his mother by the side of a fountain, which is still preserved at Brussels. Landscape background, with a view of a château and an ass grazing.

On oak, angles cut at top, 2 ft. 8¼ in. *h.* by 2 ft. ¾ in. *w.*

No. **721.** *Portrait of a Lady.*

Head.

On oak, 10 in. *h.* by 7¼ in. *w.*

Both formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

SEBASTIANO DEL PIOMBO. (*See* LUCIANI.)

SEGNA.

SEGNA DI BUONAVENTURA, the pupil of Duccio di Buoninsegna, painted at Siena between the years 1305 and 1326.† His works are exceedingly rare; in the Gallery at Siena is a portion of an altar-piece, containing the Virgin and three Saints, in which *Segna me fecit* is inscribed on the sword of St. Paul, one of the Saints represented.‡ In the same collection are two portions of a picture once in the Palazzo Comunale. The church of Castiglion Fiorentino contains a *Madonna* surrounded by angels, with four small figures of worshippers below. This has quite the form of the Madonna by Cimabue in the Rucellai Chapel at Florence.

* Van Mander, *Het leven der Schilders, &c.*
† Milanesi, *Opere di G. Vasari*, I. pp. 653–4, note.
‡ Engraved in Rosini's *Storia della Pittura Italiana, &c.*, vol. ii. p. 165 and Ed. vol. ii. p. 4.

It is inscribed *Hoc opus pinxit Segna Senensis.* In 1317 SEGNA painted a *Madonna and Child* for the church of the convent of Lecceto, some miles from Siena: it is now in the neighbouring church of S. Lionardo.*

No. 567. *Christ on the Cross.*

With the Virgin and St. John at the extremities of the side limbs of the cross. A crucifix, with a projecting nimbus around the head of Christ; inscribed above, IHS. NAZARENUS REX JUDEORUM.

In tempera, on wood, 7 ft. 1 in. *h.* by 6 ft. *w.*

Formerly in the Vanni Collection at Siena. Purchased at Florence, from the Lombardi-Baldi Collection, in 1857.

SIGNORELLI (LUCA).

The son of Egidio di Ventura SIGNORELLI, was born at Cortona about 1441, and was the pupil of Piero della Francesca, with whom he worked in Arezzo. He was painting in Arezzo in 1472, and in Città di Castello in 1474. LUCA visited Rome about the year 1478, and here he executed two frescoes from the history of Moses, in the Sixtine Chapel. By 1484, when the Roman frescoes were apparently completed, he was back again in Cortona, and was then engaged to paint an altar-piece for the chapel of St. Onofrio in the Cathedral of Perugia, which is still preserved. In 1488 SIGNORELLI was made a citizen of Città di Castello, and was at the same time elected a magistrate of his native place; he served in this capacity, at intervals, for the remainder of his long life. His chief works, the frescoes of the chapel of the Madonna di San Brizio in the Cathedral of Orvieto, the painting of which had been left incomplete by Fra Giovanni Angelico half a century before, were executed after LUCA's sixtieth year. One contract was signed on the 5th of April 1499, another on the 27th April 1500, and the frescoes were uncovered on the day of the Assumption of the Virgin, August 15th, in the year 1502. They thus occupied SIGNORELLI and his assistant, Girolamo Genga, about three years and three months only. The chief works are

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* Milanesi, loc. cit.

four great compositions with life-sized figures, representing *Antichrist, Hell, The Resurrection* and *Paradise.* In the first, on one side, the painter has introduced himself and Fra Giovanni in conversation. These great works were executed ten years before the ceiling of the Sixtine Chapel by Michelangelo, and about forty years before the completion of the *Last Judgment,* on the end wall of that chapel, by the same master, who shows in these works how powerfully he was influenced by the example of LUCA SIGNORELLI. To SIGNORELLI, indeed, is due the inauguration of the study of the human form for its own sake. The great frescoes in the convent of Mont' Oliveto di Chiusuri, between Siena and Rome, illustrating the life of St. Benedict, were commissioned in 1497; the date of their completion is not precisely known. Space will not admit of an enumeration of LUCA's many grand altar-pieces and other works, in which force and tenderness are equally conspicuous; nor can the most elaborate description convey the essential characteristics of works of genius.*

LUCA ended his days in his native place, where, says Vasari, he lived splendidly, more like a grand signor than a painter. He died in 1523, towards the end of the year.

He has written his name variously. A *Dead Christ,* in the Cathedral of Cortona, is signed LUCAS AEGIDII SIGNORELLI CORTONENSIS, MDII.; and a *Last Supper,* in the Church of the Gesù, in the same city, is inscribed LUCAS SIGNORELLIUS CORTHCNENSIS PINGEBAT, 1512. He has used also a Greek form, ΛΟΥΚΑΣ Ο ΚΟΡΙΤΙΟΣ ΕΠΟΙΕΙ, on one of the frescoes of the Pandolfo Petrucci Palace in Siena. On the fresco in this collection, described below, the signature is LUCAS CORITIUS.

SIGNORELLI had a son, Antonio, and a nephew, Francesco Signorelli, who were both painters.

No. 910. *The Triumph of Chastity.*

In the foreground Cupid on his knees is bound by maidens, his darts seized, and his bow broken: three male figures are

* For lists and descriptions of Signorelli's works, *see* Milanesi's *Vasari,* III. *Vita di L. Signorelli;* Crowe and Cavalcaselle, III.; Robert Vischer, *Luca Signorelli,* &c., Leipzig, 1879; and Kugler's *Handbook,* &c., ed. by Sir H. Layard, 1887.

looking on, apparently unconcerned. In the distance are two other groups of maidens, in one of which the god of love is being captured, and in the other he is led away in triumph with his arms pinioned behind him. Signed LUCAS CORITIUS.

A fresco transferred to canvas, 4 ft. ½ in. *h.* by 4 ft. 4 in. *w.*

Painted in the Pandolfo Petrucci Palace at Siena about 1509. This fresco, with two others in the Barker collection,—the Coriolanus by Signorelli, and the Penelope by Pinturicchio (No. 911),—were transferred from the wall to canvas, in 1844, by Pellegrino Succi, for M. Joly de Bammeville. The subject above described, no doubt injured before its removal from the wall, and further in the process of transference to canvas, has been impotently restored in the foreground figures; but the hand of the master is visible enough in the less damaged parts. Purchased at the sale of the collection of Mr. Alexander Barker in 1874.

No. **1128.** *The Circumcision.*

Before an arched niche, in a hall or porch enriched with bas-reliefs in circular panels, and paved with square slabs of coloured marble, the Virgin sits, holding the Infant Christ on her lap. Before her kneels the operator, dressed in black. Behind this group an aged man (Simeon?) stands, with upraised hands, and an expression of deep reverence. On the left St. Joseph leans upon his staff. To the right of the foreground a woman stands in an attitude of attention.

On panel, 8 ft. 6 in. *h.* by 5 ft. 11 in. *w.*

There can be no doubt that this is the altar-piece described and exalted by Vasari (ed. Milanesi, III. p. 685, and note), which in his day was in the church of S. Francesco at Volterra. Vasari indeed mentions it as a *fresco;* but he has made many such mistakes. He states that it was in good condition with the exception of the figure of the Child, which had suffered, and had been repainted by Sodoma. Now in the present work this figure is obviously not by the hand that painted the rest; moreover the position of the legs has been altered, and their original action is distinctly shown by the incised outline still visible through the deep blue colour of the Virgin's robe. Purchased at the sale of the Hamilton Palace pictures in 1882.

No. **1133.** *The Nativity.*

A crowded composition. In the centre of the foreground lies the naked Infant Saviour; His head resting on a cushion. Immediately behind the Virgin kneels in adoration, attended by Angels. On the right St. Joseph sits in a reverential attitude with clasped hands. To the left a group of four shepherds, of whom two kneel, while the others stand behind. In the middle

distance a crowd of figures assembled in a portico, the frieze of which bears the painter's name. On the left of the portico, the Divine message is received by shepherds from an Angel on high. To the right, seated beyond a natural arch in a rock, is a shepherd playing on the bag-pipes.*

On panel, 7 ft 2 in. *h.* by 5 ft. 7½ in. *w.*

Formerly in the possession of the Marchese Mancini, of Città di Castello, and probably the same which adorned an altar in S. Francesco in that town. See Milanesi's *Opere di G. Vasari*, &c., III., p. 686, and note 3. *See* also Crowe and Cavalcaselle, *History*, &c., III., p. 29. Purchased from Sgr Bardini at Florence in 1882, out of the interest of the "Lewis Fund."

SNYDERS (FRANS).

This able Flemish master was a native of Antwerp, where he was baptized November 11, 1579, and where he died August 19, 1657. His masters in painting were Peter Brueghel the younger and, later, Hendrik van Balen. He afterwards became the intimate friend and associate of Rubens, who was his elder by only two years. SNYDERS began by painting dead game and fish, fruit and vegetables, generally of the natural size. In the establishment of his parents, who were proprietors of a large eating-house, he had ample opportunity of studying such models. In 1602 he was enrolled in the Guild of St. Luke at Antwerp; it is known that he subsequently paid a visit to Italy, whence, early in 1609, he returned to Antwerp, and there fixed his permanent abode. He now enlarged the scope of his art, introduced in his pictures the human figure and the living forms of the lower animals, and produced those powerful scenes of the chase for which he became celebrated, and in which the terrific struggles of eager hounds with savage beasts at bay are vividly presented by his vigorous pencil. In such subjects he was no doubt inspired by the example of Rubens, whose genius indeed he did not share, but by whom his assistance was often accepted. SNYDERS is not to be surpassed in the painting of fruit. With his fine appreciation of colour, and his large method of handling, he reproduced with few but masterly touches the characteristic surface of each luscious product of the garden, with greater truth to nature than was

* A very beautiful study in chalk for the figures of three of the shepherds in the foreground is in the collection of Mr. Malcolm of Poltalloch.

generally attained by those painters who sought it by means of minute and laborious imitation. In themes of this class he often enhanced the brilliancy and contrast of colour by introducing gorgeously plumed parrots or variously coated monkeys. Sometimes he playfully depicted his animals in the mimickry of human pursuits, as in his bird-concerts, and in his *Concert of Cats* in the Louvre. The Gallery of the Prado at Madrid is rich in the works of SNYDERS: many may also be seen in the great galleries of Paris, St. Petersburg, Antwerp, Brussels, Dresden, Munich, etc.; many are scattered in private collections, abroad and in England.

No. **1252.** *A Fruit-piece.*

Apples, pears, melons, grapes, and peaches are piled in confusion on a table, or hang over its side; while a monkey sitting on it helps himself to the fruit, looking round cautiously as he does so. On the floor is a large green gourd, or pumpkin. Dark background.

On canvas, 3 ft. 4 in. *h.* by 4 ft. 4¾ in. *w.*

Presented in 1888 by Miss E. J. Wood, in accordance with the will of her uncle, the late Mr. Decimus Burton.

SNYERS (PIETER).

A painter of Antwerp, where he was born on the 30th March 1681. In 1696 he entered the atelier of A. van Bredael, and was admitted into the corporation of St. Luke in that city in 1707. In 1741 he was made director of the Royal Academy of Antwerp, on which occasion, the Academy being in difficulties, he gave his services gratuitously.

Snyers painted fruit and flower-pieces, landscapes, portraits and figure subjects of low life. At one time he went for a few months to London, where he painted some portraits. He died in 1752.

No. **1401.** *A Study of Still Life.*

Fruit, flowers, and vegetables, shell-fish, and poultry, piled together on a table covered with a blue and white checked cloth The group includes a large crayfish, feathered game, a basket containing apples, plums, peaches, etc., a china

bowl full of strawberries, bundles of asparagus and radishes, artichokes and peonies—all represented of natural size and distributed in picturesque confusion.

Signed in large red letters as if embroidered on the corner of the table-cloth, P. SNYERS.

On canvas, 3 ft. $8\frac{3}{4}$ in. *h.* by 3 ft. $2\frac{1}{4}$ in. *w.*

Purchased from Mr. Richard Stephens in 1894.

SOLARIO (ANDREA DA),

Called also ANDREA MILANESE, was born about 1460, at Solario, near Milan.* It is not known under whom he studied painting; but he came of an artistic family, and his elder brother Cristofano, nick-named "il Gobbo" (the hunch-back), was a sculptor and architect of eminence, who produced much work for the Duomo of Milan and the Certosa of Pavia. ANDREA certainly came within the sphere of Leonardo da Vinci's influence; nor is it much less evident that he was acquainted with the Flemish style of portraiture which Antonello da Messina introduced into Italy.† With his brother Cristofano he went to Venice in 1490, and returned with him to Milan in 1493. It may have been before he left Venice that ANDREA received a commission to paint a *Holy Family with St. Jerome* (life-sized three-quarters length figures in a landscape), for S. Pietro at Murano. This picture, dated 1495, is now in the Brera at Milan; a meritorious work, refined, careful in execution, owing much to Leonardo, but somewhat hard, and cold in colour. But deep feeling is shown in an "*Ecce Homo*" in the Poldi-Pezzoli Gallery at Milan, a half-length figure under life size, the enamelled surface and infinite finish of which in no way interfere with the truthful rendering of the flesh. A small *Repose in Egypt* in the same collection, with a rich landscape and warm colouring (dated 1515), is equally elaborated, as indeed are almost all of SOLARIO's works. The beautiful *Vierge au Coussin vert* in the Louvre

* His signatures vary in form:—*Andreas de Solario; Andreas Mediolanensis* It is said that he adopted the latter style only when his pictures were destined for other places than Milan. But in the *Repose in Egypt*, referred to in the text, the signature unites both forms. Confusion has sometimes been made between him and another "Andrea of Milan," namely, Salaino, ~~or Salai, one~~ of Leonardo's pupils, whose style of painting, however, differs much from that of Solario.

† Giov. Morelli in his valuable disquisition on Solario (*Italian Masters in the Galleries of Munich*, &c. Engl. translation, p. 68), explains the Flemish tendency visible in this painter's works as the result of a probable excursion into Flanders during Solario's two years' residence in Normandy. But it may be asked whether that tendency is not traceable in pictures of an earlier period, as, for instance in the *Crucifixion* in the Louvre, dated 1503.

suggests the use of some design by Leonardo, so fine is the figure of the Child in motive and in form. In the Louvre, too, is a *Crucifixion* with many small figures (1503); a *Head of the Baptist in a silver charger,* and a bust portrait of Charles d'Amboise, nephew of Cardinal George d'Amboise, who employed SOLARIO in 1507 to decorate with frescoes the chapel in his Castle of Gaillon in Normandy.* ANDREA's last undertaking was a large picture of the *Assumption of the Virgin* for the Certosa of Pavia, which his death, some time after 1515, prevented him from finishing. It is now in the Sacristy, over the altar.

No. **734.** *Portrait of Gio. Cristoforo Longono.*

A Milanese nobleman and lawyer, in a black cap and suit; half length, landscape background. The name is written on a letter in his right hand—*Nobili Joanni Christophoro Longono amico:* on his left hand he has two rings. Signed ANDREAS D. SOLARIO. F. 1505.†

·ANDREAS·D·
·SOLARIO·
·F·
·1505·

On wood, 2 ft. 7 in. *h.* by 1 ft. 11½ in. *w.*

Purchased from Sig. Giuseppe Baslini, in Milan, in 1863.

No. **923.** *Portrait of a Venetian Senator.*

In a black cap and red mantle; a black stole hangs over his right shoulder, and a piece of a blue sleeve is seen on the wrist. He holds a small pink in his right hand. On the thumb of his left hand is a gold signet ring, set with a stone, of a turquoise colour. He wears no part of his beard. Full face; bust.

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* This castle was demolished in the first French Revolution.

† On the bottom of the panel is written—

IGNORANS QUALIS FUERIS, QUALISQUE FUTURUS,
SIS QUALIS, STUDEAS POSSE VIDERE DIU.

Not knowing what you have been, or what you may be, let it be your constant study to be able to see what you are.

On wood, 19½ in. *h.* by 15 in. *w.*

Formerly in the possession of the Marchese Girolamo Gavotti of Genoa, who acquired it by his marriage with the Marchesa Grillo-Cattaneo, of that city.

Purchased at Milan from Signor Giuseppe Baslini, in 1875.

SORGH (Hendrick).

Hendrick Martensz (Martin's-son) Sorgh, called also Rokes,* a painter of Rotterdam, was born there in 1611, and appears to have dwelt in that city till his death, between October 1669 and August 1670. He was a scholar of Willem Buytewech; but he founded his style on the study of Adriaen Brouwer's works. He early and often painted biblical subjects, treated in a familiar manner, but as frequently in-door scenes of humble life, village markets, fairs, and, later, river and sea views with figures. In the class of works last named his colouring is cool and light; in domestic scenes it partakes of a warmer glow. His works are not rare, and he is well represented in the principal Museums of Holland, at Dresden, Hanover, Cassel, Brunswick, Carlsruhe, Copenhagen and St. Petersburg.

No. **1055.** *Boors at Cards.*

Two men and a woman clad in peasants' dress, seated at a wooden bench, playing cards. One of the men holds a mug in his hand; the other a lighted pipe. To the right are a basket of eggs and a dead duck.

On panel, oval-shaped, 10 in. *h.* by 1 ft. 2 in. *w.*

Bequeathed by the late Mr. John Henderson in 1879.

No. **1056.** *Group of Two Figures drinking.*

A man wearing a dark-coloured jerkin, crimson cap and feather is sitting at a table by the side of a woman, whom he

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* According to Houbraken Rokes was the family name, and Sorgh but a nick-name; but the latter was always used by the painter himself. The form Zorgh is incorrect.

caresses. In the background an old woman peers in through a half-opened door. A cat is sitting under the table.

On panel, oval-shaped, 10 in. *h.* by 1 ft. 6 in. *w.*

Bequeathed by the late Mr. John Henderson in 1879.

SPAGNA (Lo).

GIOVANNI DI PIETRO, called LO SPAGNA and LO SPAGNOLO (the Spaniard), was, after Raphael, the most distinguished of the scholars of Pietro Perugino. Few of the circumstances of his life are known: he was an established painter in Italy probably in 1503, and certainly in 1507. In 1516 he was made a citizen of Spoleto, and in the following year he was elected head of the Society of Painters there—*Capitano dell' Arte dei Pittori:* he was still living in 1530. In his latest works LO SPAGNA was an imitator of Raphael's third or Roman style; his best performances are considered those executed in the taste of his master Pietro Perugino, whose style he piously imitated with extraordinary fidelity. The *Madonna enthroned*, painted in 1516, and now in the chapel of San Stefano, in the lower church of San Francesco at Assisi, is accounted this painter's masterpiece. Many pictures formerly, or still, attributed to Perugino, or to the youthful Raphael, seem rather to be the work of LO SPAGNA.

No. 1032. *The Agony in the Garden.*

Christ kneels on a mound in earnest prayer, while an angel bearing a chalice flies towards him from above. In the foreground are three disciples sleeping. On the right hand, in the middle distance, Judas, bearing the money-bag, and accompanied by a group of Roman soldiers, is seen approaching. The background is occupied by a landscape, including a view of Jerusalem, and hills beyond.*

* The greater portion of the original drawing for this picture is in the collection of drawings in the Uffizi, though in fragments. These consist of the figures of Christ and the three disciples, in black chalk on paper once white. They agree exactly in size with the figures in the picture, and the outlines are pricked for pouncing. At some period they were cut out of the entire drawing, a little space being left round each; but they are now put together on a sheet of paper in their proper relative positions. In manner of drawing they resemble the designs of Perugino, under whose name they are catalogued. Nevertheless they have some peculiarities that indicate another hand.

On wood, 1 ft. 11½ in. *h.* by 2 ft. 2½ in. *w.*

This picture, which was engraved by Ludwig Gruner for the Atlas to Passavant's *Rafael von Urbino*, &c., 1839–58, was unhesitatingly assigned to Raphael by the author of that work, who argued that it could be no other than the *quadretto* of the same subject which Vasari states was painted by young Raphael for Duke Guidobaldo of Urbino. (Vasari, *Vita di R. da U.* In Milanesi's edition, iv., p. 322.) Vasari is indeed enthusiastic over the extreme finish of the picture he describes, and he gives its history down to the period when he wrote. The picture above described was purchased by the brothers Woodburn from Prince Gabrielli of Rome for 4,000 scudi, and subsequently sold by them in London for 787*l.*

Purchased for the National Gallery from Mr. W. Fuller Maitland, M.P., in 1878.

Ascribed to **LO SPAGNA.**

No. **691.** An "*Ecce Homo.*"

Or Christ crowned with thorns, presented by Pilate to the people. *John*, xix. 5.

On wood, 15½ in. *h.* by 12½ in. *w.*
Bequeathed by Lieut.-Gen. Sir W. Moore in 1862.

SPAGNOLETTO. (*See* **RIBERA.**)

SPINELLO ARETINO.

Spinello di Luca Spinelli, commonly called Spinello Aretino, was born, apparently at Arezzo, about 1333. His grandfather was a goldsmith, as was also his uncle Niccola, who settled at Florence. Spinello became the pupil, before his 20th year, of Jacopo di Casentino, while that painter was engaged at Arezzo.

After having executed several works at Arezzo, which have mostly perished, Spinello in 1361 was employed by the Monks of Camaldoli, in the Casentino, to paint the principal altar-piece of their church; it remained in the church until 1539, when it was removed to give place to an altar-piece by Vasari. He then painted some scenes from the life of St. Benedict in the sacristy of the monastery of San Miniato al Monte near Florence, which works are still in good preservation. An *Annunciation* and some other subjects still exist also in the Convent degl' Innocenti

at Arezzo; one of which bears the inscription—*Hoc opus fecit fieri Clemens Pucci, &c. Anno Domini* 1377, *die* 15 *mensis Martii.* In 1384 Spinello completed an altar-piece for the Convent of Monte Oliveto near Florence, on which were inscribed the names of Simone Cini the carver, and Gabriello Saracini the gilder, of the frame, as conspicuously as that of SPINELLO, the painter of the picture.* From this time, owing to political disturbances at Arezzo, SPINELLO resided in Florence until about 1387–8, when he was invited to Pisa to execute some frescoes in the Campo Santo there. These works, subjects from the lives of Saints Efeso and Potito, are by Vasari considered his master-pieces.† He remained in Pisa until the murder of Pietro Gambacorti, in 1392, when the disturbances arising from it compelled him to leave Pisa and return to Florence;‡ and after a year's sojourn in Florence, says Vasari, SPINELLO returned to his native place. This would be about 1394, and SPINELLO was still in the vigour of life. He executed several works at Arezzo after his return, of which the most remarkable was the *Fall of the Angels*, in the church of Santa Maria degli Angeli.§ There is also a *Coronation of the Virgin* in the Academy at Florence, which was painted in 1401;|| in 1404–5, he painted the frescoes of the Church of San Niccolò at Arezzo. In 1405 Spinello was in Siena; and on the 18th of June of 1407 he contracted for himself and his son (Parri Spinelli) to paint the series of frescoes still preserved in the Sala dei Priori in the Palazzo Pubblico there, illustrating the struggle for supremacy between Pope Alexander III. and the Emperor Frederick II., he receiving the monthly pay of 15 golden¶ florins for the two, besides maintenance. A payment was made on the 4th of April 1408, but

* A part of this altar-piece is now in the Gallery of Siena. Vasari, Ed. Le Monnier, vol. i. p. 194, note.

† These frescoes of the Campo Santo were paid for in 1392. Spinello received 150 gold florins (not 80*l.*) for three pictures. See Förster, *Beiträge zur neueren Kunstgeschichte*, 1835, p. 118.

‡ Vasari, *Vite, &c.* Ed. Le Monnier, vol. ii. p. 196. Professor Tomei of Lucca is in possession of a picture of the Virgin with Saints, signed: HOC OPUS PINXIT SPINELLUS LUCE DE ARITIO in A. 1391.

§ See descriptions of Nos. 1216 and 1216 A. and B. Engraved by Carlo Lasinio in 1821. It forms plate XXVI. of the *Affreschi Celebri del XIV. e XV. Secolo.* 1841. An outline of the composition in Kugler's *Handbook*, &c., 1887, I. p. 122.

|| Engraved in the *Galleria del I. e Reale Accademia delle Belle Arti di Firenze, &c.* 1846.

¶ The value of the gold florin varied at different times and in different places; but the modern Scudo, about four shillings English, is sufficiently near to it to give an adequate idea of the equivalent in mere metal. In the fourteenth century, however, gold and silver had about twenty times their present value. The pay alone of Spinello on this occasion was nearly double that received by Duccio for his altar-piece (without maintenance) just one hundred years before.

SPINELLO's name does not occur in the accounts after the 11th of July of that year.* He died on the 14th of March 1410 at Arezzo. Vasari remarks that his drawings or sketches were superior to his paintings. His execution is slight, but his colouring is good, and his draperies are managed with great skill.

No. **581.** *St. John the Baptist with St. John the Evangelist and St. James the Greater.*

St. John the Baptist holds a scroll inscribed *Ego vos clamante in deserto, Parate via.*† Three figures, small-life size.

In tempera, on wood. The entire picture 6 ft. 2 in. *h.* by 5 ft. 1 in. *w.* The separate compartments each 4 ft. 6 in. *h.* by 1 ft. 7 in. *w.*

Formerly in the Hospital Church of Santi Giovanni e Niccolò, near Florence. Purchased at Florence from the Lombardi-Baldi Collection, in 1857.

No. **1216.** *Fragment of a fresco representing The Fall of the Rebel Angels.*

On the right the Archangel Michael raises his sword to strike. On the left several other angels, painted on a smaller scalé, armed with swords, spears, and shields, follow in menacing attitudes.

Fresco transferred to canvas, 5 ft. 7 in. *h.* by 3 ft. 9⅝ in *w.*

No. **1216** (A and B.) *Two Fragments of the Decorative Border of the same fresco.*

The border is enriched with (feigned) panels formed by the intersection of a lozenge and quatrefoil: each panel filled with the figure (*en buste*) of a saint or martyr: each head encircled by a nimbus bearing an inscription, now nearly obliterated. The spaces between the panels painted with leaf ornament, on which, in one instance, is introduced the figure of a kneeling friar.

Fresco transferred to canvas.

Fragment A, 2 ft. 1⅝ in. *h.* by 4 ft. 11⅜ in. *w.*
„ B, 2 ft. 1⅜ in. *h.* by 4 ft. 3 in. *w.*

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* Rumohr, *Italienische Forschungen*, vol ii. Milanesi, *Documenti per la Storia dell' Arte Sienese*, vol. i. p. 43, and vol. ii. p. 32, 1854.
† Vox clamantis in deserto: Parate viam Domini. Matt. iii. 3.

These three pieces of fresco are parts of a large painting executed by Spinello for the Company of Sant' Angelo on the altar wall in the church of S. Maria degli Angeli at Arezzo. It represented in the upper part Christ enthroned, with Michael and his militant angels marshalled on His right, and Gabriel and the other angels of grace on His left. Lower down was seen Michael combating in the air with the seven-headed and ten-horned winged dragon; around him the armed angels thrusting down with spear and sword the rebellious host who, as they fall, are transformed into demons, and plunged into hell. There, in the centre, rolled supine the colossal form of Lucifer, already a hideous monster. The church was altered some years ago and turned to secular uses; of the fresco, which, meanwhile had been covered with whitewash, the only portions saved were those catalogued above, and a part of the figure of Lucifer. Presented to the National Gallery by the Rt. Hon. Sir Henry Layard, G.C.B., in 1886.

STEEN (JAN)

The son of a brewer, was born at Leyden about 1626. He studied painting first with Nicolas Knupfer at Utrecht, and afterwards at the Hague with Jan Van Goyen, whose daughter he married in 1649; he also felt the influence of Frans Hals and of Adriaen van Ostade. JAN STEEN entered the corporation of painters at Leyden in 1648. He was absent from that city for several years, but returned to it about 1658, and eventually combined the business of a tavern keeper there with the occupation of painting. He was buried at Leyden February 3rd, 1679. As a dramatist he has justly been likened to Molière. He drew human nature, not merely Dutch life, from the humorous side, often with grim satire, though not without occasional touches of pathos which show deep sympathy with his kind. If he is often unnecessarily coarse, some allowance must be made for his period and his surroundings. The character, expression and gestures of his figures are typical, and subtly true. His execution is masterly; his touch brilliant; his colour varied and uncommon, but generally refined and harmonious. In composition he has never been excelled, as he contrived to give to the most skilful arrangement the effect of accidental combinations. The action of his figures has sometimes all the grandeur of the antique; yet he could equally catch the unconscious grace of girlhood. Reynolds, indeed, found in him points of contact with Raphael; and not without reason. Leslie remarks on the love of childhood evidenced in his works. It is still in the public and private

collections of Holland that the choicest examples of JAN STEEN'S art must be sought.

No. **856.** *The Music Master.*

A young lady, in a yellow body and blue skirt, is seated at an open harpsichord with a book of music before her. The master, wearing his hat, is leaning on the instrument watching the movement of her fingers. In the background a boy is bringing a lute into the room. Signed on the harpsichord JOHANIS STEEN FECIT 16× ×, the last two figures, read as 71, are now obliterated.

On wood, 1 ft. 4½ in. *h.* by 12½ in. *w.*

Formerly in the possession of M. Le Rouge in Paris. Purchased with the Peel collection in 1871.

No. **1378.** *An Interior with Figures.*

Seated near the fire-place of a ground floor room in a farm-house are two peasant women: one holding a jug, and the other raising a drinking glass to her lips. Behind them is a man smoking in the chimney corner while a younger rustic stands by filling his pipe. The fifth figure in the group appears to be that of an itinerant musician who has just entered the house and who, holding his hat in his right hand, salutes the party with a fantastic gesture of courtesy. On the flagged pavement of the floor are scattered mussel shells, &c.

Painted in monochrome on canvas, 1 ft. 5¼ in. *h.* by 1 ft. 2¼ in. *w.*

Bequeathed by the Rt. Hon. Sir William H. Gregory in 1892.

No. **1421.** *A Terrace Scene, with Figures.*

On the floor of a marble-paved terrace, partly enclosed by balustrading and overlooking a garden, a lady reclines with a book of music open on her lap. Close to her and sitting on an inverted tub, with a small red feather in his hat, a man, who seems to be singing, turns towards her, holding a glass of wine in his hand.

Further to the right, and partly concealed by a stone plinth, is a musician playing on a mandolin. A tree overshadows the group. On the left is an open basket containing fruit, a linen napkin, etc.

On panel, 1 ft. 5 in. *h.* by 2 ft. *w.*

Purchased in London, at the sale of Mr. Adrian Hope's Col lection, in 1894.

STEENWYCK (HENDRICK) JUNIOR.

There were two architectural painters of this name, father and son, both reckoned as belonging to the Flemish school. The elder was born about 1550 at Steenwyck in the province of Overyssel, studied under Hans Vredeman de Vries, settled at Antwerp in 1577, and removed thence to Frankfort-on-the-Maine in 1580, where he died in 1603. His son, the younger HENDRICK, was born at Frankfort in 1580, and adopted precisely the same line of art as his father; painting interiors of churches, halls, and chambers, with day or night illumination. Some of these almost seem to have been of his own invention; although the interiors of old German houses can still show curiously constructed rooms and nooks such as might have furnished models or hints to STEENWYCK. Although he always adhered to the same class of subjects his style of treatment underwent great changes in the course of his life. He worked for a time at Antwerp, but came to London before 1629, and was much employed here, partly in supplying architectural backgrounds to the royal portraits by Van Dyck,* who brought him into favour with the King. He died in London after 1649. Pictures by his hand bear dates ranging from 1604 (*The liberation of St. Peter from prison*, in the Belvedere at Vienna) to 1649 (*Prison Interior*, at Berlin). A pleasing interior—*Christ in the house of Martha and Mary*, in the Louvre—is dated 1620. The following subject is probably assignable to this younger STEENWYCK.

No. **1132.** *An Interior.*

A small and minutely painted work, representing a vestibule or ante-chamber, divided from an adjoining room, apparently a library or study, by an arcaded staircase. To the right, on a table covered with a cloth of rich pattern, are placed a chalice, a goblet, a paten and other specimens of metal work. Above the table, in an arched recess, is a vase filled with flowers. On

* And not only to those by Van Dyck; the full-length portrait of King Charles I. by Mytens, in the Turin Gallery, bears both the signature of the portrait-painter (1627), and that of Steenwyck (1626), who painted the Doric colonnade in the backgro und

a landing in the staircase are two men in conversation, and behind them two children.

On panel, 11¾ in. *h.* by 9 in. *w.*

Purchased in London, at the sale of the Duke of Hamilton's pictures, in 1882, out of the interest of the "Clarke Bequest."

STEENWYCK (HERMAN).

HERMAN or HARMEN STEENWYCK of Delft, together with his brother Pieter, studied painting under David Bailly at Leyden. Both brothers painted compositions of still life, in which a human skull frequently held a prominent place as an emblem of the vanity of sublunary things. Pictures of this class by HERMAN are to be found in many collections, public and private, while his brother Pieter's works are extremely rare, only one signed example—in the gallery of the Prado at Madrid—being cited.*

No. 1256. *A Study of Still Life.*

On a marble table are grouped together a human skull, a brazen lamp, a sheathed Japanese sword, a watch, a pilgrim's water-bottle, musical instruments, a sea-shell and a book. Signed H. Steenwyck, f.

On panel, in oil, 1 ft. 3 in. *h.* by 1 ft. 7½ in. *w.*

Presented by Lord Savile, G.C.B., in 1888.

STORCK (ABRAHAM).

About the life of this marine painter of Amsterdam nothing is to be said except that he was born about 1630 and died, as is supposed, in 1710. He was one of those who followed mechanically in the track of Bakhuizen, without really adding anything to art. It is said that figures by him are occasionally to be found in the landscapes of Hobbema and Moucheron. Some etchings by him are extant. The Galleries of Dresden, Rotterdam, and Brussels contain pictures by his hand.

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* W. Bode, *Studien zur Gesch: der Holländischen Malerei*, p. 228; and private communication from Dr. A. Bredius.

No. **146.** *A view of the Maes,* with shipping and Rotterdam in the distance.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 5 in. *w.*
Bequeathed in 1837, by Lt.-Col. Ollney.

TACCONI (Francesco),

A painter of Cremona in the fifteenth century, of whom very few works now remain. Francesco and his brother (?) Filippo Tacconi were in 1464 honoured by their fellow citizens with an exemption from personal taxes, on account of a Loggia painted by them in the Palazzo Pubblico of Cremona. In 1490 Francesco Tacconi was employed in the church of St. Mark at Venice, for which he painted the doors of the organ then in use—on the outsides the Adoration of the Kings and of the Shepherds; on the insides, the Resurrection of Christ. These doors are still preserved, but the paintings are injured. The recorded inscription, O. Francisci Tachoni Cremon. Pictoris 1490 Maii 24, exists no longer.*

No. **286.** *The Virgin enthroned.*

Holding the Child upon her right knee, the right foot being raised on a footstool: in the back-ground a green curtain. Inscribed on a plinth below, Op. Francisi Tachoni, 1489. Octu. Figures half-life scale.

On wood, 3 ft. 3 in. *h.* by 1 ft. 8½ in. *w.*
Formerly in the Casa Savorgnan; purchased, for the National Gallery at Venice, of the Baron Galvagna in 1855.

·OP·FRANCISI·
·TACHONI·1489·
·OCTV·

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* Moschini, *Guida per la Città di Venezia,* Ven. 1815, vol. i. p. 287. See also the Dictionary of Grasselli, *Abecedario Biografico,* Milan, 1827, in which the picture in this collection is mentioned. It is noticed likewise in the dictionaries of the Abate de Boni, Ticozzi, and Nagler.

TENIERS (DAVID), the elder,

Was born in Antwerp, in 1582; he was admitted a member of the Antwerp Guild in 1606. He spent some years in Rome, where he came under the influence of Adam Elsheimer.* He was the master of his son, who carried on his father's style; so that it is not always ascertainable which are the works of the father and which those of the son. Both are said to have used occasionally the same signature. The father's signature appears to have commonly been a T within the D, as we see it in some of the pictures in this collection ascribed to the son.

The father died at Antwerp July 29, 1649.

No. **949.** *Rocky Landscape.*

A winding road among the rocks, leading to a château on the heights, to the right; two reaches of water below; a village in the distance. In the foreground on the roadway a group of gipsies and a peasant having his hand examined by one of them. Signed with the painter's monogram, a T within a D followed by an F for fecit.

On canvas, 5 ft. 4 in. *h.* by 7 ft. *w.*

The Wynn Ellis Bequest. 1876.

No. **950.** *The Conversation.*

Three men, each with a long staff in his hand, near the door of a house, in conversation; a woman just entering the house, turning her head back towards them.

A village scene, with a pool of water; on the spectator's left, near the door of the house, is a grind-stone. Signed with the painter's monogram.

On canvas, 3 ft. 8 in. *h.* by 5 ft. 5 in. *w.*

From the sale at Stowe. The Wynn Ellis Bequest. 1876.

No. **951.** *Playing at Bowls.*

A party of several men engaged at a game of bowls in front of an inn, with the sign of the crescent moon (in its fourth quarter, on a blue ground,) hanging on the corner of an outbuilding; with other figures behind. A stream separates the picture into two

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* As to the length of the elder Teniers's sojourn at Rome, *see* W. Bode *Studien zur Gesch: der Holländischen Malerei*, p. 318.

parts; two village churches are seen in the back-ground to the right and towards the centre, on higher ground. Signed on the end of a tub, with the painter's monogram.

On canvas, 3 ft. 11 in. *h.* by 6 ft. 3 in. *w.*
The Wynn Ellis Bequest. 1876.

TENIERS (DAVID), the younger,

Was baptized at Antwerp, December 15, 1610. He was taught painting by his father, the elder Teniers, whose style he adopted; but the influence of Rubens is perceptible in his pictures, and still more strongly that of Adriaen Brouwer. He was admitted a master into the Antwerp guild of painters in 1632–3. TENIERS' success was commensurate with his abilities: his works were in universal request; the Archduke Leopold William, governor of the Spanish Netherlands, appointed him his court painter and one of his chamberlains; he bought himself a country seat at Perck, a village between Antwerp and Mechlin, which became a constant resort of the Spanish and Flemish nobility: and he gave Don Juan of Austria lessons in painting. This prince painted the portrait of TENIERS' son, and presented it to the painter as a token of his regard. TENIERS died at Brussels, April 25, 1690, and was buried at Perck. He was twice married: his first wife was the daughter of Velvet Brueghel. TENIERS, though a Fleming by birth, is akin to the Dutch painters in style: his works, however, vary very much, both in subject and in execution. Some of his pictures are solidly executed, while others are painted so thinly that the ground is in many parts barely covered: he is said to have often commenced and finished pictures of the latter kind at a single sitting. His general subjects are—fairs, markets, merry-makings, guard-rooms, beer-houses, and other interiors: he painted also landscapes.* They are to be found in all collections; the Belvedere at Vienna contains no less than eighteen examples. There are several etchings by his own hand. Many of his best pictures are in this country.

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* For the Archduke Leopold William he painted an immense number of small copies of pictures in that prince's gallery, which were engraved in Teniers' "Theatrum Pictorium." These copies were formerly in the collection at Blenheim Palace.

No. **154.** *A Music Party.*

A woman, accompanied by a man with a guitar, is entertaining some peasants with a song. An interior; seven small figures.

Engraved by W. Pether. Signed—

D · TENIERS · F.

On wood, 10 in. *h.* by 14 in. *w.*
Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. **155.** *The Misers, or Money-changers.*

A man and his wife counting their money; they are seated at a table covered with gold and silver coin loose and in bags; some of the accessories seem to indicate considerable business transactions.

Engraved by C. W. Sharpe. On canvas, 2 ft. ½ in. *h.* by 2 ft. 9 in. *w.*
Bequeathed to the National Gallery, in 1838, by Lord Farnborough. Signed—

DAVID · TENIERS

25 No. **158.** *Boors Regaling.*

A man, expressing somewhat boisterous merriment in his attitude, is holding out a glass of ale at arm's length; by his side is an old woman filling her pipe: a third figure is standing behind them. An interior; companion piece to the above.

On wood, 10 in. *h.* by 14 in. *w.*
Bequeathed to the National Gallery, in 1838, by Lord Farnborough. Signed—

D · TENIERS . F.

28 No. **242.** *Players at Tric-trac, or Backgammon.*

A Dutch interior, with eight small figures.

On wood, 1 ft. 2½ in. *h.* by 1 ft. 9 in. *w.*

Bequeathed to the National Gallery by Lord Colborne, in 1854 Signed—

D · TENIERS . F.

No. 805. *An Old Woman Peeling a Pear.*

An interior, in which is a large oven or still; the old woman is seated on a wooden chair in front, with one pear in her hand and others on the floor; on her right are a stewpan and various other utensils; before her stands a greyhound. In the back-ground a partial light coming through an open doorway discovers a churn and some pieces of furniture standing against the wall. Signed, D. Teniers, F.

On canvas, 1 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Formerly in the Hesse Cassel Gallery; subsequently in the collections of Jerome Bonaparte and General Myot. Purchased from Mr. G. H. Phillips in 1870.

No. 817. *The Château of Teniers at Perck*

A turreted house among trees. The painter and his wife, another lady, and his son holding a greyhound by a string, are standing in the foreground on the spectator's left; a man, his gardener, is approaching with a pike in his hands. In a moat before the château are six men dragging a net; a few ducks are in the water. Signed D. TENIERS F.

On canvas, 2 ft. 9 in. *h.* by 3 ft. 10 in. *w.*

Formerly in the collections of M. Lambert and M. Sereville * subsequently in that of Sir George Warrender. Purchased from Mr. C. J. Nieuwenhuys in 1871.

Nos. 857–60. *The Four Seasons.*

Signed each with a monogram of a T within a D, and an F for fecit.

No. 857. *Spring.*

A man carrying an orange tree in a pot; others laying out a garden in the back-ground.

No. 858. *Summer.*

A man holding a wheatsheaf; others in the back-ground reaping.

No. 859. *Autumn.*

A man with a flask and a glass of wine; others in the back-ground preparing grapes for the press.

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* Smith's *Catalogue Raisonné*, III.

No. **860.** *Winter.*

An old man seated at a table, warming his hand over a pan of coals, a jug and wine glass by his side; figures skating in the back-ground.

On copper, each $8\frac{1}{2}$ in. *h.* by 6 in. *w.* Engraved by P. L. Surrugua.

Formerly in the possession of the Countess de Verrue. Subsequently in the collections of Prince Talleyrand and Mr. Watson Taylor.* Purchased with the Peel collection in 1871.

No. **861.** *River Scene.*

A broad river, beyond which is a wooded country, with a château among the trees. In the foreground on the left is a cottage, before which a woman cleaning an earthen pot is speaking to a man walking away with an empty barrow. Another woman is looking out at the door of the cottage. On the river side to the right are three cows. The man with the barrow is a portrait of Teniers' gardener. Signed D. TENIERS Ft.

On wood, 1 ft. $6\frac{1}{2}$ in. *h.* by 2 ft. $1\frac{1}{2}$ in. *w.*

From the collection of Count Morel à Vendé.† Purchased with the Peel collection in 1871.

No. **862.** *The Surprise.*

The wife, looking in at the door of a large room or kitchen, has surprised her husband courting her maidservant, who is on her knees in front, busy cleaning out an earthen pot. A great variety of domestic utensils dispersed about the foreground. Signed D. TENIERS F.

On wood, 1 ft. $4\frac{1}{2}$ in. *h.* by 2 ft. 1 in. *w.*

In 1822 in the possession of M. Varoc. Purchased with the Peel collection in 1871.

No. **863.** *Dives, or the Rich Man in Hell (Luke xvi. 23), known as "Le Mauvais Riche."*

He is represented in an infernal cavern surrounded by a variety of monstrous combinations of the human and animal forms. A winged monster is leading him by a cord into a lower cavern, whence are seen to proceed flames. Signed D. TENIERS, F.

On wood, 1 ft. 7 in. *h.* by 2 ft. 3 in. *w.*

Formerly in the collections of the Count de Merle and M. Destouches; subsequently in that of Mr. Emmerson. Purchased with the Peel collection in 1871.

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* Smith's *Catalogue Raisonné*, III.

† Mrs. Jameson's Companion to the Private Galleries, &c. in London, 1844.

No. 952. *The Village Fête, or the Fête aux Chaudrons.*

On the left is a building in front of which are four cauldrons, in which soup is being cooked, and nearer the building are six casks of beer; above this a fight is going on. The landscape is hilly and woody, to the extreme right is a cross on a pillar, with immortelles.

In the foreground to the left is an old peasant selling children's flags with a plate of money before him. Teniers and his party, with his little boy leading a greyhound, are in this part of the foreground. A vast concourse of people is scattered over the scene patiently waiting to begin the fête.

The tower of Antwerp is seen in the distance. Signed D. TENIERS F. 1643.

On canvas, 2 ft. 10½ in. *h.* by 3 ft. 11½ in. *w.*

Replica of the fine picture in the possession of the Duke of Bedford, which is signed 1646.

The Wynn Ellis Bequest. 1876.

No. 953. *The Toper.*

A man with a mug in one hand and a full glass in the other; he wears a red cap with a feather and a blue jacket with a white shirt beneath. A cottage in the background. Signed with a T. within a D. which is the father's signature.

On oak, 6¼ in. *h.* by 4⅓ in. *w.*

The Wynn Ellis Bequest. 1876.

TERBORCH, OR TERBURG (GERARD).

The family Terborch (or Ter Borch) was native at Zwolle in Overyssel. Geert Terborch (1584–1662) was a wealthy man who travelled in Italy in his youth; the artistic talent which he possessed, but which he does not seem to have exercised professionally, was inherited by four of his children, namely GERARD, the subject of this notice, and Harmen, sons by a first marriage, and Gezina and Moses, daughter and son by a third wife.*

* Respecting the Terborch family, see W. Bode, *Studien zur Gesch: der Holländischen Malerei*, p. 176, seqq., and p. 614. E. W. Moss, in "Oud Holland," IV., 1886, pp. 145-165. Harmen, and his much younger step-sister and brother Gezina and Moses, made drawings only. The last, an officer in the Dutch fleet was killed in an engagement with the English in 1667.

GERARD TERBORCH was born, not in 1608 as was supposed, but from six to nine years later.* He was taught drawing by his father at Zwolle. In 1632 he was at Amsterdam, under whose tuition does not appear; but before long he went to Haarlem to become pupil of the elder Pieter Molyn, and, as it turned out, to take example by Frans and Dirk Hals and their scholars. He matriculated in the Guild of St. Luke at Haarlem in 1635: in the same year he visited England. From this country he set out on further travels, passing through Germany into Italy, where he studied the works of Titian, and returning to Holland, perhaps by way of France. He remained some time working at Amsterdam, and there learnt much from the works of Rembrandt. In 1646 he repaired to Münster, where the memorable Congress was then sitting; and it was there that he painted the marvellous little picture of the "Ratification of the Treaty of Peace," which, through the munificence of the late Sir Richard Wallace, is now one of the chief treasures of this Gallery. After the conclusion of the Treaty, in 1648, the Conde de Peñeranda, Spanish Plenipotentiary at the Imperial Court, took TERBORCH with him to Spain, and thus enabled the still young painter to see what the great Velazquez had done and was doing. TERBORCH was again in Holland in 1650; in 1654 he married at Deventer, of which town he became a citizen, and, at a later period, Burgomaster. There he passed the remainder of his life in quiet work, until his death on the 8th of December 1681: his body, in accordance with the terms of his will, was taken to Zwolle for burial. It was at Deventer that he painted the greater number of his pictures of social life and of those portraits on a small scale, full of distinction, in which his finest qualities are exhibited. The earliest known works of TERBORCH have the stamp of the Haarlem school, being conceived and treated much after the manner of Dirk Hals, Palamedes and P. Codde. It was much later that he formed that independent style by which he is best known, and of which close observation of nature, and fine selection in the choice of material are the higher characteristics. Dramatic action, pathos, or humour, he never attempted; but his personages are always endowed with life and individuality, and every

* The date of 1608, given by Houbraken, was always accepted until recent discoveries proved that Gerard's father was not married to his first wife until 1613. The birth of Gerard is fixed in 1617 by A. Bredius, *Catalogue, &c. du Musée d'Amsterdam*, 1888; and by E. W. Moss, as above.

gesture, however slight or momentary, is exactly rendered with unpretentious truth. This may be seen especially in the hands, where each movement of the fingers has its meaning, though it appears accidental and unconscious. The art is entirely concealed. So, too, in respect of execution; nothing obtrudes itself, nor is there any display of dexterity or approach to mannerism. Every object plays its part in due subordination; accessories not indispensable to the story are severely excluded. The objects are there, not for themselves, but as necessary parts of a whole. In his colouring, TERBORCH was equally select and reserved. He preferred quiet, and rather cool, tones, and seldom introduced a brilliant or unbroken tint. He is altogether the most refined of the Dutch "Conversation" painters. Examples of his works, each a masterpiece in its way, may be seen in most of the great Galleries north of the Alps, and in many private collections. Some of the finest are in England.

No. **864.** *The "Guitar Lesson."*

A lady, in yellow and white satin, is seated playing a lute. Her master, seated opposite to her at a table covered with a Turkey carpet, is reading the music, and keeping time with his hand. Another gentleman is standing in the back-ground, both have their heads covered. Behind the lady's chair is a spaniel.

On canvas, 2 ft. 2½ in. *h.* by 1 ft. 10 in. *w.* Engraved in the Choiseul Gallery.

Formerly in the galleries of the Duke de Choiseul, the Prince de Conti, the Duke de Praslin, the Prince Galitzin, &c.; and in 1826, in Mr. Barchard's.* Purchased with the Peel collection in 1871.

No. **896.** *The Peace of Münster.*

This picture represents the Plenipotentiaries of Philip IV. of Spain and the Delegates of the Dutch United Provinces, assembled in the Rath-haus at Münster on the 15th of May 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch; signed on the 30th of January previous.

This Treaty was the first recognition by Spain of the independence of the United Provinces, after the contest which had lasted

* Smith's *Catalogue Raisonné*, IV.

for 80 years. It was therefore an event of the highest interest and importance, and one well deserving to be recorded by a great Dutch painter.

The moment chosen is the reading of the oath of ratification. The Plenipotentiaries are standing nearest to the table; six of them, holding up the right hand, are the Delegates of the United Provinces; two with their right hands resting on the copy of the Gospels, open before them, are representatives of the King of Spain.

The first of the Dutch Delegates, commencing from the spectator's left, is the representative of Overyssel, William Ripperda, seen in profile; the next in order is Francis De Doña, Delegate for Groningen; the third also in profile, standing in front of a chair, is Godard van Reede, representing Utrecht; the next, seen in three-quarter face, is Adrian Pauw, the Delegate for the Province of Holland; beyond him is Jan van Matenesse, seen in full face, representing Friesland; and the sixth is Barthold van Ghent, from Guelderland, holding the copy of the document, which he follows with his eye, on the part of the United Provinces, as it is being read aloud by a clerk (the man in a scarlet cloak) on the right. Immediately next to Barthold van Ghent is the Count de Peñaranda, ambassador extraordinary of the Spanish king to the Imperial Court, who also follows, on the part of Spain, the reading of the ratification. He holds the document in his left hand, his right being placed on the Gospels; next to the count, on his left, is Anthony de Brun, member of the Supreme Council of the Netherlands at Madrid, who, likewise attesting on behalf of the King of Spain, has placed his right hand on the same volume. Immediately behind the officer, standing resting one arm on the chair of Godard van Reede, is the portrait of Terburg himself, seen in three-quarter face. The chandelier, here represented, still hangs in the Hall at Münster.

The picture remained in the painter's possession during his life, and was still the property of a descendant, of the same name, living at Deventer, in Houbraken's time, 1721. It passed thence into the Van Leyden Gallery, and next into the possession of Prince Talleyrand, and, by a curious coincidence, was hanging in the room of his hotel, under the view of the Allied Sovereigns, at the signing of the treaty of 1814. It was bought with the rest of the Talleyrand collection, by Mr. Buchanan in 1817, and subsequently formed part of the collection of the Duc de Berri, at whose sale in 1837 it was purchased by Prince A. Demidoff for his gallery at San Donato. At the Demidoff sale in Paris, in 1868, it was bought for the late Marquis of Hertford; at his death it came into the possession of Sir Richard Wallace, Bart., and was by him presented to the National Gallery in 1871.

On copper, 1 ft. 5¼ in. *h.* by 1 ft. 10½ in. *w.*

Signed on a tablet in the upper corner to the left, *G. T. Borch, F. Monasterii, A.* 1648. A copy of the picture is in the Museum at Amsterdam.

The contemporary engraving, by Jonas Suÿderhoef, bears the following inscription ;

"Icon exactissima qua ad vivum exprimitur Solennis Conventus Legatorum Plenipotentiorum Hispaniarum Regis Philippi IV. et Ordinum Generalium Foederati Belgii, qui Pacem perpetuam paullo ante sancitam, extraditis utrinque Instrumentis, juramento confirmarunt, Monasterii Westphalorum in Domo Senatoria. Anno MDCXLVIII. Idibus Maii."*

44.878

3 No. **1399.** *Portrait of a Gentleman.*

Small full length ; standing ; three-quarter face. Dressed in a black velvet doublet, black hose, and a black cloak, with a plaited cambric shirt, a collar bordered with fine lace, and large muslin cuffs. His long dark brown hair falls in clusters to the shoulders. On his head he wears a black, broad-brimmed sugar-loaf hat of felt trimmed with black ribbons.

On the right of the picture is a table overlaid with a large red velvet cloth. On the left is a chair covered with the same material. Both are trimmed with gold fringe. Warm grey background.

On panel, 2 ft. 2 in. *h.* by 1 ft. 9 in. *w.*

Purchased (for a nominal sum) from the Collection of the late Sir Charles Eastlake, in accordance with the terms of his will, in 1894.

THE'OTOCO'PULI (DOMENICO).

This artist, although he practised in Spain, and is included among Spanish painters, was a Greek by birth. He is said to have been born in 1548, and to have studied at Venice in the school of Titian: both these statements must be accepted with reserve. In Spain he went by the name of "el Griego" (the Greek). He was a painter fantastic in his tastes, variable and unequal in his works, faulty in his forms, but often good in colouring, which he aimed at as, in his opinion, the most difficult and the highest attainment in art. Versatile he also was ; skilled in modelling and carving, and having reputation as an architect.

* See Wicquefort's *Histoire des Provinces Unies*, vol. I. p. 112. The portraits of the Delegates have been identified from Anselmus Van Hulle's *Pacificatores orbi Christiani, sive Icones Principium, &c.* Fol. 1696.

The Casa del Ayuntamiento at Toledo was erected upon his design. The method of painting adopted by THEOTOCOPULI, and without much doubt acquired by him at Venice, was similar to that practised by the Bassani. On an under-painting of grey monochrome, little or nothing more than white and black, he scumbled, glazed, and dragged his colours. This system, an excellent one in the hands of a fine colourist, was used by him as a means of getting rapidly through his work, and producing a startling effect with the least possible trouble. The consequence is that most of his pictures are crude and harsh, and look unfinished. Works which display his best powers, but also some of his strangest aberrations, are:—*The stripping of Christ before Crucifixion*, in the sacristy of the Cathedral at Toledo; the *Dead Christ in the arms of the Eternal*, in the Prado at Madrid, and the *Burial of Gonzales Ruis, Count of Orgaza*, in the church of S. Tomé at Toledo. In these he shows fertility of invention, a fiery mode of conception, and some pathos; but the immoderately lengthened figures and faces touch the grotesque. The *St. Maurice with his Theban Legion* in the Escorial, is the wildest of all this painter's productions. His portraits, which are numerous in the Prado and at Toledo, are of various merit, and for the most part mannered in execution. Yet in his earlier works may be found a sounder mode of treatment; and amongst his portraits, that of his own daughter, a beautiful girl, with Greek features, and a face of strong sensibility, shows in its individuality, and its delicate but spirited execution, the capabilities that lay in THEOTOCOPULI. He died at Toledo very old, in 1625.

No. **1122.** *St. Jerome (?)*

Half-life size; seen to waist; sitting at a table, with an open volume before him; on the margin of the page appears an inscription. He is dressed in the costume of a Cardinal, but without the berretta. The face is abnormally narrow; the hair

of the head cropped short, the beard long and slender, and both white. The hands, which are much attenuated, rest on the book above mentioned.

On canvas, 1 ft. 11 in. *h.* by 1 ft. 6½ in. *w.*

This apparent portrait is probably nothing more than one of those realistic representations of the Father of the Church of which there are other examples by Theotocopuli. The inscription on the book:—CORNARO. Aet. suæ 100—1556, is evidently a later addition. The picture passed for the work of Titian when in the Hamilton Palace Collection, at the sale of which in London in 1882 it was purchased for the National Gallery.

TIEPOLO (GIOVANNI BATTISTA)

Was born at Venice on the 5th of March 1692, and died at Madrid April 25, 1769.* He learnt his first lessons with Gregorio Lazzarini, who was at least an able draughtsman, and a good instructor. Something too he may have imbibed from Piazzetta; but the works of Paul Veronese were no doubt the source of his inspiration. From his 20th year until 1740 he was employed in Venice and its provinces. He then went to Milan, and in 1750 accepted an invitation to Würtzburg to paint in the Archbishop's palace there. He returned to Venice in 1753, and thence, in 1761, in spite of his years, set out for Madrid, at the desire of K. Charles III., to adorn with frescoes the Royal Palace. Gifted with a brilliant fancy, and master of all the resources of his art, TIEPOLO formed a style which, whatever its shortcomings, is splendidly decorative. Profundity of thought, and fine portrayal of character are not to be looked for in his works, which, otherwise, are full of life, movement and incident. He understood thoroughly the capability of fresco to render light and suggest space; but he also knew its limits, and never tried to force from it a depth of colour which it cannot yield. Living in the era of the periwig in art as in dress, he was at a sore disadvantage as compared with his great prototype of the 16th century; but he steered a pretty clear course between vapid classicality and buckram fashion. Fine examples of TIEPOLO's fresco work are in Venice, on walls and ceilings; for instance in the churches of the Scalzi, of S. M. del Rosario, and of Sant 'Alvise; in private palaces the most striking are the

* The dates of Tiepolo's birth and death given by Zanetti are followed here. Cean Bermudez set each a year later. But the Spanish writer is scarcely as deserving of trust on this point as is the Venetian contemporary and survivor of Tiepolo. See also Woltmann & Woermann, *Gesch der Malerei*, III. p. 921, 1888.

scenes from the history of Antony and Cleopatra in a saloon of the Pal. Labia. On the Venetian mainland are:—at Udine, in the Archiepiscopal Palace, the *Judgment of Solomon*, and the *Fall of the Angels*, with other works: in the Villa Valmarana, near Vicenza, seven rooms are covered with subjects from the Iliad, the Odyssee, the Æneid; from Tasso's "Gerusalemme liberata" and Ariosto's "Orlando furioso"; in the villa Stra near Padua, and in the Cappella Colleoni at Bergamo, are other works. Beyond the Veneto, Milan can boast of some. Outside Italy, are the splendid wall and ceiling decorations at Würtzburg, already referred to, masterpieces of TIEPOLO's art; at Madrid, the expiring efforts of his old age. In his easel pictures, large and small, painted in oil, TIEPOLO is at his very best. Here he was not tempted by vast surfaces into that looseness of composition and hastiness of execution that often lessen the value of his frescoes; here, therefore, he could indulge his feeling for compact architectonic arrangement, display force of harmonious colour, and exercise a brilliant method of handling akin to that of Paul Veronese. TIEPOLO's sons, Giov. Domenico and Lorenzo, assisted him in some of his works. He himself produced a number of clever etchings, as did also each of his sons.

No. **1192.** *Design for an Altar-piece (?)*

An open portico through which the sky is seen. Beneath, a group of four persons, consisting of a bishop, perhaps St. Ambrose, who stands in the act of blessing or absolution: an armed warrior sitting to the right: a young man with a palm branch kneeling to the left: and an acolyte behind who bears the bishop's mitre and crook. A chandelier, seen against the sky, hangs from the centre of the portico. Above, hover boy angels.

On canvas, 1 ft. 11 in. *h.* by $12\frac{3}{4}$ in. *w.*

No. **1193.** *Design for an Altar-piece (?)*

An open portico in the centre of which on a high pedestal St. Augustine, in pontificals, sits enthroned: in his right hand a flaming heart, his left, which holds a pen, resting on a large book. His mitre is on the pedestal beside him. Below, to left, a prince kneels on the step looking up to the saint. To right is a group of four persons: a warrior sitting on the step in front:

immediately behind him a bishop, with joined palms, reading from a book held before him by an acolyte: and a second acolyte behind holding the bishop's mitre and crook.

On canvas, 1 ft. 11 in. *h.* by 12¾ in. *w.*

Purchased together with the foregoing subject in London at the sale of the Beckett Denison pictures, out of the interest of the "Lewis Fund" in 1885.

No. **1333.** *The Deposition from the Cross.*

In the centre of the composition the Virgin and one of the holy women bend mournfully over the dead body of our Lord, which lies on the ground half covered by a linen cloth; the head supported by another saint. Behind the Virgin, St. John, hiding his face in his mantle, stands at the foot of his Master's cross and between those of the thieves, whose lifeless bodies remain crucified. On the right is a crowd of bystanders, among whom one is probably intended to represent Joseph of Arimathæa. Other figures appear in the distance.

On canvas, 2 ft. 1 in. *h.* by 1 ft. 4¾ in. *w.*

Purchased in London at the sale of the Cavendish-Bentinck Collection out of the interest of the "Clarke Bequest," in 1891.

TINTORETTO. *See* ROBUSTI.

TISIO (Benvenuto), da GAROFALO

Was born in 1481. His family was of Garofalo, or Garofolo, in the Paduan district; but probably before the birth of Benvenuto, his father Pietro Tisi, who had to wife Antonia Barbiani, was already settled at Ferrara.* At the age of ten the son, having shown an invincible love for art, was placed with the painter

* It is reasonable to conclude that the appellation *Garafalo* or *da Garofalo* was given to the family after their removal to a new place of abode. The belief that Benvenuto acquired it through having combined his signature or monogram with a carnation (garofalo) seems to have small foundation in fact, only one of his pictures presenting that combination, where it is rather a play upon, than the origin of, the agnomen. The same may be assumed of the occurrence of the flower on the cross with which the family escucheon is charged. (See Laderchi, *La Pittura Ferrarese*, p. 83.)
Notices of Benvenuto Tisi may be sought in Vasari, *Vite*, &c., who falls into some errors, adopted by Baruffaldi, *Vite de' Pittori Ferraresi*; in Citadella, *Catalogo istorico de' Pittori e Scultori Ferraresi*: in Laderchi, as above. For an excellent and critical summary see "Lermolieff" (Giov. Morelli) in Lützow's *Zeitschrift fur Bildende Kunst*, vol. x., 1875, pp. 210–11, and 264–9.

Domenico Panetti, of Ferrara; but seven years later, while visiting a maternal relative at Cremona, he attached himself for a time to Boccaccino. Suddenly leaving Cremona in 1499, he went to Rome, and took up his abode with Giov. Baldini, a Florentine painter established there. His father's death was probably the cause of his return to Ferrara in 1501. But he soon afterwards departed for Bologna and entered the studio of Lorenzo Costa. In 1504 he returned to Ferrara, and became closely befriended with the brothers Dossi. Tempted a second time to Rome in 1509, he there made the acquaintance of Raphael, and saw Michael-Angelo's frescoes on the vault of the Sixtine Chapel in all the splendour of their freshness. In 1512 we find him again in Ferrara, where he remained till his death in 1559. In about his thirtieth year BENVENUTO lost the use of one eye, and the last eight years of his life were spent in total blindness. This infliction he bore with pious fortitude, solacing himself by cultivating music. GAROFALO's works, both in fresco and oil, but chiefly in the latter, are very numerous. Ferrara retains many of them; Rome holds a still greater number of his easel pictures, of which the most notable there is the *Deposition* in the Borghese Gallery.* In most of the public and many of the private collections throughout Europe this painter is well represented. He confined himself in general to sacred subjects, but now and then found his material in Greek mythology. Although he left a marked individual stamp on all his productions he nevertheless varied his style considerably under the influence of more than one painter whose works attracted his admiration. Lorenzo Costa, the Dossi, and Raphael, all contributed to modify his conception and his style. But he remained above all Ferrarese to the last, distinctly so in his system of colouring. His drawing gained in largeness and fulness, under the example of Raphael as it might appear, though in truth the impulse in that direction, felt through all central and northern Italy at the period, is more justly to be traced to the exalted mode of conception and intimate study of form in which Da Vinci and M. Angelo led the way. GAROFALO, however, never aspired to the ideal in form. He was conscientious and truthful within his scope, and the ease and

* If this picture be really by him. See note under l'Ortolano in this Catalogue.

delicacy with which he carried out his smaller works could hardly be exceeded.

No. **81.** *The Vision of St. Augustin.*

Augustinus, one of the four "Doctors" of the Church, and bishop of Hippo, in Africa, relates, that while engaged on a work on the Trinity, he had a vision in which he saw a child endeavouring with a ladle to empty the ocean into a hole which he had made in the sand; and upon the saint pointing out the futility of his labour, the child retorted by observing how much more futile must be his efforts to explain that which it had pleased the Deity to make an inscrutable mystery. The picture illustrates the moment of the dialogue; St. Catherine is represented behind the saint, and in the clouds above is a vision of the Holy Family attended by a choir of angels: the back-ground is a varied rocky landscape, with a view of the sea.

Engraved by P. W. Tomkins; and by J. Rolls, in Jones's *National Gallery*. On wood, 2 ft. 1½ in. *h.* by 2 ft. 8 in. *w.*

Formerly in the Corsini palace at Rome; subsequently in the Ottley collection; bequeathed to the National Gallery in 1831, by the Rev. W. Holwell-Carr.

No. **170.** *The Holy Family, with Elizabeth and the young St. John, and two other saints.*

Above is a vision of God the Father surrounded by a choir of angels.

On canvas, 2 ft. 6½ in. *h.* by 1 ft. 11½ in. *w.*

Formerly in the collection of Mr. Beckford, from whom it was purchased for the National Gallery, in 1839.

No. **642.** *Christ's Agony in the Garden.*

Above is an angel bearing the cup and cross; the three apostles are asleep in the foreground: a crowd with torches, &c. approaching from behind. *Luke* xxii. 41–43. (See No. 76.)

On canvas, from wood, 19 in. *h.* by 14 in. *w.*

Purchased at Paris, from M. Edmond Beaucousin, in 1860.

No. **671.** *The Madonna and Child enthroned, under a canopy.*

On their right are standing Saints Francis and Anthony; on their left, St. William in armour, with his right hand resting on a shield, and St. Clara holding a crucifix. The background represents an architectural interior. Figures small lifesize.

On wood arched at the top, 7 ft. 11 in. *h.* by 6 ft. 10½ in. *w.* Engraved by G. Domenichini.

Originally the principal altar-piece of the church of San Guglielmo at Ferrara, from which it was removed in 1832, when the convent was suppressed, to the cathedral, and thence to the residence of the archbishop. Purchased from the Count Antonio Mazza in 1861.*

TITIAN. (*See* VECELLIO.)

TURA (Cosimo).

Records relating to the early history of art at Ferrara are few and meagre. Piero della Francesca and the Fleming, Rogier van der Weyden, were each for a time employed there by the House of Este. There, too, the teaching of the school opened at Padua by Squarcione may have penetrated before the middle of the 15th century. Direct or indirect contact with disciples of that school is certainly to be traced in Cosimo Tura, locally called Cosmè, the first Ferrarese painter of eminence, who was born in or after 1420, and died in April 1495. From 1451 we find him in the permanent service of the Dukes at Ferrara, but at the same time painting for churches, and for noble patrons elsewhere. In 1489 he painted the organ doors of Ferrara cathedral, now in the Town Collection. Many of his recorded works have perished, but in parts of the frescoes of the Schifanoia Palace, executed after 1470 for Duke Borso, and several years ago cleared of the white-wash with which they had been covered, the hand of Tura may be seen. Amongst his best known works are a fine altar-piece in the Berlin Gallery; a *Madonna* at Bergamo; a small but

* Baruffaldi, *Vite*, &c., vol. i. p. 362; Laderchi, *Pittura Ferrarese*, &c., p. 91. A copy of this picture by Alessandro Candi of Ferrara is now in the church of San Giuseppe a' Cappucini in Bologna.

remarkable *Pietà* in the Museo Correr at Venice; a throned personification of *Spring*, in the collection of the late Sir Henry Layard; and the pictures described below. With a limited perception of the beauties of the human countenance and form, but with inexhaustible patience in executing details, and a passion for superabundant ornament, TURA contrived to produce pictures that excite our curiosity and interest. They arrest attention by their earnestness of purpose and vigorous manipulation, as well as by their strange and original colouring. Not that TURA was a colourist in the higher sense, for his flesh-tones generally are scarcely more natural than those of a Limoges enamel. But viewing him as a decorative painter, his contorted and strongly-toned draperies, fantastic thrones, festoons of fruit, and jewelled ornaments, form combinations of colour which affect the imagination in a peculiar manner. The *Pietà* of the Correr is grimly pathetic. There is much affinity between TURA and his contemporary Francesco Cossa. Lorenzo Costa was probably the pupil of both.

No. 772. *The Madonna and Child enthroned.*

Surrounded by six angels, playing on musical instruments; two with violins, two with guitars, and two in the foreground engaged on a portable keyed organ or regal; one playing the keys and the other blowing the bellows.

On wood, 7 ft. 10 in. *h.* by 3 ft. 4 in. *w.*

Formerly in the Frizzoni Collection, Bergamo. Purchased from the collection of Sir Charles Eastlake, in 1867. It originally constituted the centre portion of an altar-piece, of which the Lunette is in the Campana Collection, in the Louvre.

No. 773. *St. Jerome in the Wilderness.*

Kneeling, striking his chest with a stone; a rocky landscape, with figures, &c., and the lion with a thorn in his foot, in the back-ground.

In tempera, on wood, 3 ft. 3½ in. *h.* by 1 ft. 10½ in. *w.*

From the Costabili Gallery, Ferrara; formerly in the Certòsa at Ferrara. Purchased from the collection of Sir Charles Eastlake, in 1867.

No. 905. *The Virgin Mary.*

Seated in prayer; an open book on her knees.

In tempera, on wood, 1 ft. 5½ in. *h.* by 1 ft. 1 in. *w.*

Purchased at the sale of Mr. Alexander Barker's pictures in 1874.

TUSCAN SCHOOLS.

FLORENTINE. XV. CENTURY.

138.1000 / 43

No. 296. *The Virgin adoring the Infant Christ, with an Angel standing on each side of her.*

The Virgin, very richly dressed, is seated with her hands raised together, as if in prayer, and is regarding the Child who is lying upon her knees, and holding a raspberry in one hand, some seeds of which he puts to his lips. Landscape back-ground. Half figures, nearly life-size.

In tempera, on wood, 3 ft. 2 in. *h.* by 2 ft. 3¼ in. *w.*

This picture, a pure type of Florentine art of the third and fourth quarters of the 15th century, has long remained catalogued under the name of Antonio Pollaiuolo. By some writers on art it has been assigned to Andrea Verrocchio, or to one of his scholars. It has also been regarded as emanating from the studio of Piero Pollaiuolo. There is a good deal to be said on these various sides of the question, though on none do the arguments adduced lead to a decisive conclusion. Meanwhile the vaguer attribution above given is at all events a safe one.

Originally in the possession of the Contugi family, of Volterra. Purchased at Florence from M. L. Hombert, in 1857.

138.1000* / 47

No. 586. *The Madonna and Child enthroned, surrounded by Angels and Saints.*

The Virgin is seated with the infant Christ standing on her knee. Two angels are at the foot of the throne playing on musical instruments, one on the lute, the other on the violin. On each side, in separate compartments, are standing two saints, St. Augustine and St. Nicholas of Tolentino on the left, St. Bartholomew and St. Monica on the right. Figures nearly life size.

In tempera, on wood, the centre picture 5 ft. 4 in. *h.* by 2 ft. 4 in. *w.*; the two side pictures 4 ft. 8 in. *h.* by 1 ft. 10½ in. *w.*

Formerly in the convent of Santo Spirito, at Florence where it was placed, when removed from the Church of Santo Spirito, in the latter part of the last century. It was subsequently in the possession of the Primicerio Crociani, of Montepulciano, from whom it was obtained by the late proprietors. Purchased in Florence from the Lombardi-Baldi collection in 1857.

* Attributed in latest Nat. Gall. Cat., to Zenobio de Machiavelli

No. 781. *The Angel Raphael accompanies Tobias on his journey into Media, to marry Sara, the daughter of Raguel.*

Tobias carries with him the fish, from the heart and liver of which he is to make the charm which is to drive away the wicked spirit from his bride.—*Tobit*, V. VI.

The two, richly dressed, are walking together rapidly; the angel is carrying a small box for the gall of the fish, to heal blindness, and he leads the young Tobias. Landscape background, with a view of the Tigris. Small entire figures.‡

In tempera, on wood, 2 ft. 9 in. *h.* by 2 ft. 1½ in. *w.*

What has been said in the remarks appended to the description of the preceding picture, applies equally to this work.

Formerly in the collection of Count Galli Tassi, at Florence, purchased there from Signor Giuseppe Baslini, in 1867.

No. 1196. *A Combat between Amor and Castitas.*

Amor as a youth, nude, with golden locks and variegated wings, armed with bow and quiver, springs forward from the left, and shoots his fiery arrows at Castitas who, advancing on the other side, confidently defends herself with a jewelled shield of steel and gold, having in its boss a large diamond against which the weapons are splintered. With her right hand she swings on high a golden chain and fetters, as if to entangle her foe. Her white garment is embroidered in part with golden figures like arrow-heads. Her fair hair is mostly gathered in a close coif bound with a tiara of gold. The combat happens in a flowery mead, beyond which the landscape rises in high rolling ground, much wooded. On the right, beneath the hill, and shadowed by trees, is a little lake on which swans are floating. On the left some tiled roofs are darkly visible amidst the foliage. The sky above is blue, but glowing below.

On panel, 1 ft. 4¾ in. *h.* by 1 ft. 1⅞ in. *w.*

A picture by the same hand, containing the sequel of the story, and representing Castitas on a triumphal car drawn by unicorns, with Amor sitting bound in front, his wings plumeless, and his bow and arrows broken, is in the Turin Gallery, to which it was presented by the Marchese Crosa di Vergagni, of Genoa.

Purchased in 1885, out of the interest of the "Lewis Fund," from Mr. F. A. Y. Brown of Genoa, who had bought it from the Marchese Crosa di Vergagni.

No. **1199.** *The Madonna and Child attended by the Infant St. John and an Angel.*

The Virgin, whose figure is seen at half-length clad in a crimson robe and dark green or black mantle bordered with gold, and wearing on her head a plaited white linen veil, supports the Infant Christ who stands undraped before her on a balcony. On the right the youthful St. John in a raiment of camel's hair stands in an attitude of devotion. On the left is an Angel crowned with a chaplet of roses and bearing a lily. Gold punched background powdered at intervals with small seed-like projections.

On a "tondo" or circular panel 3 ft. 4½ in. in diameter, of which 2 ft. 3½ in. is occupied by the picture, and the rest by an ornamental border 6½ inches wide of quattro-cento design modelled in gesso and gilt.

Purchased at Milan from Sgr. Giuseppe Baslini, out of the "Walker Bequest," in 1885.

No. **1301.** *Portrait of Girolamo Savonarola.*

Small, bust length, showing the face in profile. He wears the robe and tonsure of his order. The face is clean shaven. Dark background. On the reverse of the panel is painted the martyrdom of Savonarola, who with two other monks is suspended from a stake over a huge fire. In the foreground are men bearing faggots. In the middle distance, spectators watch the execution.

On panel, 8¼ in *h.* by 6½ in *w.*

Presented by Dr. William Radford, in 1890.

SIENESE (?) **XIV. OR EARLY XV. CENTURY.**

No. **1317.** *The Marriage of the Virgin.*

In the centre of a vaulted chapel, the High Priest clad in his sacred robes stands between St. Joseph and the B. Virgin, whose hands he joins. Immediately behind the Virgin are St. Anna, whose form is partly concealed by a column, and two other women. On the left are four male figures, one of whom (an unsuccessful suitor) breaks his staff, while that of Joseph blossoms, and above its foliage hovers the Holy Spirit in the form of a Dove. The figures are about 7 inches high.

On panel, 1 ft. 4¼ in. *h,* by 1 ft. 1 in. *w.*

Purchased in London from Mr. A. Borgen in 1890 out of the interest of the "Clarke Bequest.

SIENESE. **LATE XV. CENTURY.**

No. **1108.** *The Virgin enthroned, attended by Saints and other Figures.*

On panel, 1 ft. 5½ in. *h.* by 1 ft. 1¼ in. *w.*
Purchased at Rome in 1881.

UBERTINI (FRANCESCO).

This painter, a native of Florence, and more commonly known as IL BACHIACCA, was born March 1, 1494.* He studied first under Pietro Perugino, either at Perugia or at Florence. Subsequently he attached himself to Franciabigio, and enjoyed besides the friendship and counsel of Andrea del Sarto. This various teaching is reflected in his works. His elder brother, Baccio, was also a painter, and a frequent assistant of Perugino; his younger brother, Antonio, practised the art of embroidery. BACHIACCA's paintings were generally small in scale, comprising for the most part *predelle* for altar-pieces, and the pictorial adornments of wedding chests (*cassoni*) and other costly articles of furniture. To such works his light pencil and brilliant colouring were well adapted. His skill in portraying animals and plants was often exercised on designs for hangings, which were carried out in the richest materials by his brother Antonio and others. In fresco he decorated a grotto in the gardens of the Pitti Palace. He executed the *predella* of an altar-piece by Sogliani in S. Lorenzo at Florence and a similar work for the Tanai-Medici Chapel in the same church. For the houses of Pier Francesco Borgherini and Giovan Maria Benintendi, rich Florentines, UBERTINI painted several small compositions which Vasari highly praises, adding that many such productions of the painter were sent to France and England. Very probably all his extant works may be included amongst those generally noted above. In the Uffizi is a *predella* in three parts, containing scenes from the life of S. Acasius†; in the collection of the late Prince Giovanelli at Venice, a small and highly finished picture of

* The patronymic Ubertini, or rather d'Ubertino, was after the baptismal name of Francesco's father. The family name was Verdi. See Milanesi's *Opere di G. Vasari*, VI. p. 454, and note, where the genealogy of the family is given; also the same work III., p. 592.

† From the Tanai-Medici chapel, referred to in the text.

Moses striking water from the rock; in the Dresden Gallery, an interesting legendary subject, supposed to have come from the Casa Benintendi. UBERTINI married Tommasa, daughter of Carlo d'Antonio di Prologo. He died October 5, 1557.

No. 1218. *The History of Joseph* (Part I.).

A horizontal composition containing numerous figures divided into two groups. On the left hand Joseph's brethren are seen journeying to Egypt clad in various gaily coloured garments, among which the Roman pallium and Oriental turban are added to Italian costume of the 16th century. Benjamin who may be recognised by his youth and small stature, is supported by one of his brethren (Judah ?).

On the right of the picture Joseph, standing at the door of his abode, receives his brethren, who kneel or stand in supplicating attitudes, and seems to present them to a person of importance (Pharaoh ?) arrayed in a suit of armour. In the background a hilly landscape with the distant view of a fortified town on a seashore with mountains beyond. The figures are about 9 in. high.

Painted on panel, 1 ft. 2 in. *h.* by 4 ft. 7½ in. *w.*

No. 1219. *The History of Joseph* (Part II.).

The companion picture to No. 1218, the figures being somewhat smaller. In the centre an octagonal building, entered by a vaulted portico, under which Joseph stands, attended by his officers. One of his brethren kneels before him, others present vases, &c. On each side of the porch are seen Joseph's brethren approaching on the left hand, or departing on the right, with asses bearing burdens or waiting to be laden. The costumes in this picture correspond with those in No. 1218, and the figure of "little Benjamin" is thrice repeated. In the background a landscape with rocks in the middle distance and mountains beyond.*

Painted on panel, 1 ft. 2 in. *h.* by 4 ft. 7½ in. *w.*

The two pictures described above are specially mentioned by Vasari in his notice of Ubertini (*Vita* di Bastiano da S. Gallo). The original studies in black chalk are in the Louvre, Nos. 352 and 353 of the Reiset Catalogue. They formed part of a set of panel and furniture decorations in the nuptial chamber of Pier Francesco Borghesini and

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* Both these subjects are engraved in Rosini's *Storia della Pittura,* &c., Tav. cxxxiii.

his bride Margherita Acciaiuoli, in their palace at Florence, executed by Andrea del Sarto, Granacci, Pontormo and Bachiacca. These two subjects were purchased many years ago from the heirs of the Borgherini by the Rev. John Sanford, who bequeathed them to his son-in-law, the second Lord Methuen, from whom they were purchased for the National Gallery, out of the "Walker (pecuniary) Bequest," in 1886.

UCCELLO (Paolo).

Paolo di Dono, commonly called, from his love of painting birds, Paolo Uccello, was born at Florence in 1397,* and was originally brought up as a goldsmith. He was one of the assistants of Lorenzo Ghiberti in preparing the first pair of the celebrated gates made by Lorenzo for the Baptistery of Florence.

The majority of Paolo's works have perished. He painted the stories of Adam and Eve, and of Noah, in one of the cloisters of Santa Maria Novella, in Florence, of which traces still remain. In the Cathedral of Florence there is still a colossal equestrian figure of Sir John Hawkwood, an English adventurer and soldier of great reputation, who died in the Florentine service in 1393. It is a chiaroscuro in *terra verde:* on the pedestal of the horse is written Pauli Uccelli Opus.† He painted some giants in the same method in the Case de' Vitali in Padua, which, says Vasari, were greatly admired by Andrea Mantegna. In the gallery of the Louvre is a panel by Paolo Uccello, containing the heads, life-size, of Giotto, Donatello, Brunelleschi, Giovanni Manetti, and himself, representing painting, sculpture, architecture, mathematics, and perspective. Paolo read geometry with Manetti, and was passionately devoted to the study of perspective, over which, says Vasari, he wasted so much of his time, that he became "more needy than famous." He does not, however, appear to have been very poor, as he lived in his own house, which he bought, in 1434, for 100 florins. He died at Florence in 1475.

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* Gaye, *Carteggio Inedito d'Artisti*, vol. i. p. 146.

† In 1842, about four centuries after it was painted, this picture was transferred from the wall to canvas, and is now placed over the door of one of the aisles in the Cathedral. Hawkwood was the son of a tanner of Heningham in Essex, and was himself originally a London tailor's apprentice.

No. **583.** *The Battle of Sant' Egidio, July 7, 1416.*

In which Carlo Malatesta, Lord of Rimini, and his nephew Galeazzo, were taken prisoners by Braccio di Montone.*

From the fragments of arms, &c., strewed upon the ground, the battle has been already fought; and the incident represented appears to be an attempt at rescue; which supposition is strengthened by the fact that Malatesta is marching under a strange standard. Of the many armed knights on horseback represented, only four are engaged, but all except Malatesta and his nephew have their faces concealed by their visors. The young Galeazzo, not yet a knight, carries his bassinet in his hand. The figure lying on the ground to the left is an illustration of the painter's love of foreshortening. In the background is a hedge of roses mixed with pomegranate and orange trees, and some hilly ground behind.

In tempera, on wood, 6 ft. *h.* by 10 ft. 5 in. *w.*

One of four battle pieces originally painted for the Bartolini family in Gualfonda; subsequently the property of the Giraldi family in Florence, from whom it was obtained in 1844 by the late proprietors. Purchased at Florence from the Lombardi-Baldi Collection in 1857.

UGOLINO da SIENA.

Four painters bearing the name of UGOLINO, and natives of Siena, lived in the 14th century.† Of one of these, here to be noticed, Vasari relates that he was a most intimate friend of Stefano Fiorentino (nephew and pupil of Giotto), and that he had a goodly reputation and much employment throughout Italy, although he always retained in great part the Greek manner, as one who, grown old in it, obstinately willed to follow the path of Cimabue rather than adopt that of Giotto. He is further recorded by the biographer as the author of the painting over the high altar of Santa Croce at Florence; of

* This battle took place on a plain between Sant' Egidio and the Tiber, on the road to Assisi, and Malatesta was captured during a repose in the fight, when his men went down to the river to drink.—Campanus *in Vita Brachii Perusini.* See Muratori, *Rerum Italicarum Scriptores,* vol. 19, p. 529, and in the *Chronicon Foroliviense,* p. 883; also in the *Cronaca Riminese,* vol. 15, p. 927. See also the *Annali* of Muratori, vol. 13, p. 149.

† These were—exclusive of the painter whose name stands at the head of this notice—Ugolino di Pietro, Ugolino di Neri, and Ugolino di Prete Ilario; the last of whom produced many works in the Duomo of Orvieto, and signed himself "of Orvieto." A fifth Ugolino, called di Vieri, was a noted artificer in the precious metals.

some other works in that church; of the chief altar-piece in S. Maria Maggiore, and of a *Madonna* on a pier in the piazza of Or San Michele.* Only the first of these works is now known to exist, and that not in its entirety. The two subjects described below formed part of its *predella.* Their style accords with the impression which UGOLINO's works made upon Vasari; that is to say, it partakes of the Byzantinism which prevailed prior to the great revolution in painting initiated by Giotto. It also marks the Sienese education of the painter. UGOLINO is supposed to have died in 1339.

No. 1188. *The Betrayal of Christ.*

In the centre of the composition the Saviour, clad in a crimson robe and dark green pallium, turns towards Judas who greets his Master with a kiss, while armed soldiers surround and seem to threaten Him. To the left are some of the disciples among whom Peter is seen striking off the ear of the High Priest's servant Malchus. The background suggests a mountainous landscape with trees of an archaic and conventional type set against a gold sky. The figures are about nine inches high.

In tempera, on panel, 1 ft. $1\frac{1}{2}$ in. *h.* by 1 ft. $8\frac{3}{4}$ in. *w.*

No. 1189. *The Procession to Calvary.*

Our Lord, clad in a long crimson robe and bearing His Cross is preceded by an executioner who holds a rope attached to the Saviour's neck. He is closely followed by armed soldiers and a crowd who revile and buffet Him.

To the left, in the rear of the procession is the Virgin attended by two of the Holy women. The figures are about ten inches high. Gold background.

In tempera, on panel, 1 ft. $1\frac{1}{2}$ in. *h.* by 1 ft. $8\frac{3}{4}$ in. *w.*

Purchased together with the preceding subject out of the interest of the "Clarke Bequest," at the Fuller-Russell sale in London, 1885.

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* With regard to this painting, there is some evidence to show that it must have replaced one of older date which was probably destroyed in a great fire that consumed the loggia in 1304. See the interesting *Commentario alla Vita di Stefano Fiorentino e d'Ugolino Sanese,* in Gaetano Milanesi's edition of the *Opere di G. Vasari,* vol. I., p. 459.

UMBRIAN SCHOOL.

No. **282.** *The Glorification of the Virgin.* Bertucci

The Virgin, holding in her left hand a lily, is seated in clouds, with the Child standing upon her knee: she is surrounded by cherubim, two of which are supporting a crown above her head; two others are holding lighted candles. On a marble platform below are two infant angels, seated; one playing on a viol, the other blowing a flageolet. In the landscape back-ground are seen a church, and distant mountains.

On wood, 5 ft. 10 in. *h.* by 2 ft. 7¼ in. *w.*, circular top.

Formerly in the Ercolani Collection at Bologna. Purchased for the National Gallery at the sale of the Earl of Orford's pictures, in 1856.

No. **646.** *St. Catherine.*

Seen at three-quarter length, clad in a green robe embroidered with gold thread, and jewelled on the bodice, and a crimson mantle. Her left hand rests on a wheel (the emblem of her martyrdom), while her right lightly touches the hilt of a sword. By her side, half concealed by the wheel, is a youthful angel. At the back of the panel are heraldic and decorative paintings of apparently later date.

On wood, 2 ft. 9¼ in. *h.* by 1 ft. 4 in. *w.*

Purchased from M. Edmond Beaucousin at Paris, in 1860.

No. **647.** *St. Ursula.*

Seen at three-quarter length, clad in a crimson robe embroidered on the chest with a border of gems and seed pearls. A green mantle falls from her shoulders. In her right hand she bears an arrow (the emblem of her martyrdom). Beneath her left arm is a closed service-book. By her side stands a youthful angel playing on a harp. At the back of the panel are heraldic and decorative paintings, probably of a later date.

On wood, 2 ft. 9¼ in. *h.* by 1 ft. 4 in. *w.*

Purchased from M. Edmond Beaucousin at Paris, in 1860.

No. **702.** *The Madonna and Child.*

Surrounded by a glory of Cherubim.

In tempera, on wood, 17½ in. *h.* by 12¾ in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. Prince Consort.

No. **912.** *The Story of Griselda,* from Boccaccio's "Decameron."

The Marquis of Saluzzo, a sovereign prince, while out hunting, meets with Griselda, a peasant girl, and falls in love with her. He has her attired in fine clothes and marries her. The marriage is being celebrated in the centre of the picture. On the spectator's right is seen the humble home of Griselda's father where she used to work and tend his sheep.

No. **913.** *The Story of Griselda.*

In the course of a few years her two children, a girl and a boy, are successively taken away from her, and are supposed to have died miserably. Then, about thirteen years after her marriage she is (ostensibly) divorced (in the centre of the picture where she is giving back the wedding ring); is stripped of her fine clothing, and sent back to her father's house just as poor as she was when she was taken from it, with the exception of her smock which she was permitted to depart in.

No. **914.** *The Story of Griselda.*

A grand banquet is now prepared for the Marquis's second wedding, as he has given out. Griselda is recalled back to the castle to do menial work and set the house in order, so that the new wife may be suitably received. But instead of being presented to a new bride the patient woman is introduced to her own child and her younger brother, long supposed dead, who have been all this while tended in a distant city with the utmost care. Griselda is then affectionately embraced by her husband, publicly reinstated in her proper position, and presented to all the court as an unparalleled example of conjugal obedience and patience.*

In tempera, on wood, each picture 2 ft. *h.* by 5 ft. 1 in. *w.*

Purchased at the sale of Mr. Alexander Barker's pictures in 1874.

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* Boccaccio, *Decameron,* Giorn. X, 10. See also Chaucer's *Clerk's Tale*, Canterbury Pilgrims.

No. **1051.** *Our Lord, St. Thomas and St. Anthony of Padua, the Donator kneeling to the right.*

In the foreground, on a marble terrace, which is guarded behind by a low parapet, stands in the centre our Lord, dressed in a long crimson gown with full sleeves. He raises His right arm on high so as to display through an opening in the gown, the spear-wound in His side. On the left, the incredulous Thomas presses forward to thrust his finger into the wound. On the right, the Donator kneels in adoration encouraged by his patron St. Anthony of Padua, who bears a stalk of lilies. In the background, a hilly landscape.

On wood, 3 ft. 5¼ in. *h.* by 5 ft. 5½ in. *w.*

Bequeathed by the Misses Solly in 1879.

No. **1304.** *Marcus Curtius* (?).

A fair-haired youth, clad in a blue tunic embroidered with gold and a rose-coloured pallium, bestrides a prancing horse, and brandishes a dagger in his right hand. From a chasm in the ground below flames are issuing. Mountainous background, with a castle crowning the summit of a rocky eminence on the left.

On wood, 9¾ in. *h.* by 7¾ in. *w.*

Purchased from M. Edmond Beaucousin at Paris, in 1860.

VALDES LEAL (JUANDE)

Was born at Cordova in 1630. Originally instructed in his art by Antonio del Castillo, he afterwards fell, against his own will and admission, under the influence of Murillo at Seville, in which town he established himself and continued for the most part to reside until his death in 1691. His arrogant and envious nature made him intolerant of the success of others; yet he took a deep interest in his art, and was mainly instrumental in founding the Academy of Seville, of which he subsequently became president. Amongst the most noted of his numerous works are two arched pictures of large size in the church of La Caridad in that town, the one representing Death in contrast with human presumption, the other the ghastly interior of a sepulchre from the roof of which a hand holds the scales of judgment over the festering dead. There is imagination in these compositions,

though their unmitigated realism is revolting. Of a more pleasing character is the large picture in the cathedral—*The Virgin investing St. Ildefonso with the Chasuble.* The *Immaculate Conception* in the Seville Museum is a work of merit, showing, however, the painter's indebtedness to Murillo. Other pictures by VALDES LEAL are in the Madrid Gallery. A good example is in the Dresden Gallery. The Hermitage at St. Petersburg contains four specimens of his work. He etched some plates, of which three on a small scale were for the silver "Custodia" belonging to the chapter of Seville cathedral.

No. 1291. *The Assumption of the Virgin.*

Prominent at the base of the picture are the Donor to the right and his mother the Donatrix to the left; half-length figures of life size. The Donor looks out of the picture, and points to the vision in which the Virgin arrayed in a long white robe and a blue mantle her golden hair streaming on her shoulders her eyes cast upwards in ecstasy is assumed into heaven, supported and surrounded by hosts of boy angels. Above to the left the Eternal about to receive her is faintly seen in the effulgence.

Signed on a parchment scroll below.



On canvas, in oil, 6 ft. 2½ in. *h.* by 6 ft. 8½ in *w.*

Acquired in Spain by Capt. the Hon. Frederick Charteris, R.N. Purchased from his widow, the Lady Louisa Charteris, in 1889.

VANNUCCI (PIETRO).

PIETRO VANNUCCI, though a native of Castello della Pieve,* is usually called PERUGINO, from Perugia, where he spent his youth, learnt his art, and at various intervals resided and worked. He was born in 1446, and, according to Vasari, of very poor parents: but the Vannucci, if not rich, were respectable Perugian citizens.† By whom he was first instructed is open to conjecture. His nearest affinities seem to be with Fiorenzo di Lorenzo, his contemporary, but possibly by a few years his senior; from him PIETRO may have acquired that knowledge of perspective which is so remarkably shown in the works of both these painters.‡ Vasari, again, makes PIETRO complete his studies under Andrea Verrocchio at Florence; but of such a discipleship his works offer no indication; they mark on the contrary a true development of native Umbrian art in the hands of a man of genius and refined feeling. It is, however, likely, and indeed almost certain, that PERUGINO visited Florence while yet a young man, though already in independent practice. Not until 1475, when he was in his 29th or 30th year, did he receive a public commission in Perugia to paint certain frescoes in the Palazzo Comunale. These have perished, as have those executed in a chapel at Cerqueto in 1478. About 1480 he was called to Rome by Sixtus IV., and employed, together with Signorelli, Cosimo Rosselli, Dom. Ghirlandaio and Botticelli, to cover the walls of the Sixtine Chapel with scriptural subjects in fresco. Of the four allotted to PERUGINO, three which filled the altar end were afterwards destroyed to make room for Michelangelo's *Last Judgment*. The fourth, the *Delivery of the Keys to St. Peter*, still remains; a monumental work, grand in its architectonic arrangement, its plastic largeness of style, and the dignified character of its figures. These labours were at least six years in hand, though they did not exclusively

* Castello, or Città, della Pieve, a small, anciently fortified, town, a little southward of Chiusi, was formerly a dependency of Perugia. In many of his pictures Pietro signed himself *Petrus de Castro Plebis*.

† The social position of the parents of Pietro is a matter of little consequence but in assigning to him a low origin Vasari seems willing to point with an additional sting his systematic attacks upon the Umbrian painter: these, however, are too manifestly influenced by prejudice and partisanship to be taken on trust.

‡ Benedetto Bonfigli, Niccolò da Fuligno, and Piero de' Francesch have each severally been accredited with the tutelage of Perugino.

occupy the painter. It is difficult to follow his movements after his departure from Rome. He had studios at Florence and Perugia, but was himself frequently elsewhere attending to his many engagements. These so multiplied that he had to make choice of some, and to postpone, neglect, or decline others, so that often a long interval elapsed between the acceptance and the commencement of an undertaking.* Down to as late a period as about 1493 his easel pictures were executed in tempera, he then, to all appearance tentatively and gradually, introduced some admixture of oil, and finally conquered the difficulties of the new method with triumphant success. He could now better satisfy his fine sense of colour and tone; and among the central and western Italians of his time, as none so perfectly applied the oil medium, so none so distinguished himself in colouring as PERUGINO.† But no advances in his art on the technical side ever tempted this painter to deviate from the path he had chosen. With him the ideal and mystic tendency prevailed, the true Umbrian tradition, remotely originating in the older art at Assisi, and renewed by the fusion of a Sienese element with that which Fra Angelico and his pupil Benozzo Gozzoli imported into the soil. PIETRO is no doubt open to the charge of mannerism. A frequent repetition of the same motives in attitude and gesture may become wearisome. But a man should be estimated by his best works, and each of PIETRO's best is a masterpiece in its kind. He has the power of elevating us into a serene and poetic region where even pain becomes sublimed and idealized. In so far his aim was consonant with that of the finest Greek art. His representations are as far removed from the ascetic as they are from the sensuous. An extraordinary purity and a delicate grace pervade them; how far he could go in the conception of a really exalted and Leonardesque beauty may be seen in the head of the Madonna of the fresco "Presepio" in the

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* In 1489 he was invited to Orvieto to adorn in fresco the Chapel of S. Brizio in the Duomo: but after negotiations, renewed at intervals of years, Pietro finally renounced the undertaking. See the Biographies of Signorelli and Pinturicchio in this Catalogue. So also, at a later period, a commission offered him by the Venetian Council to paint in the Sala del Gran Consiglio, was never carried out. Other similar cases might be cited.

† MM. Crowe and Cavalcaselle are inclined to connect the full development of Perugino in oil painting with his visit to Venice in 1494. As to a partial use of an oil medium in Italian tempera painting, see Sir C. L. Eastlake, *Materials for a History of Oil Painting*, passim.

Pinacoteca of Perugia. Yet notwithstanding this predilection for the purely ideal, he was none the less a master in exact portraiture; take for example the head in the Uffizi, that in the Borghese Gallery,* the two heads of monks in the Florence Academy, and his own portrait—an unsurpassed piece of realism—in the Sala del Cambio at Perugia. A rapid survey of some of PERUGINO's extant works may here be given. Of his frescoes, the most remarkable are—that in the Sixtine Chapel, noted above; the solemn and impressive *Crucifixion*, with single figures at the sides, in S. M. Maddalena at Florence (1492–1496); the fine series in the Sala del Cambio, Perugia (1500); those still in the vault of the Camera dell' Incendio in the Vatican, and a number of mural paintings at Città della Pieve, Panicale, Spello, Trevi, &c. Out of his altar-pieces, larger and smaller, may be selected—the touching *Pietà* in the Pitti, one of the most exquisite and characteristic examples of Perugian art; a *Madonna*, &c. and an *Annunciation*, at Fano, dated respectively 1496 and 1497; a *Madonna*, &c. in S. Agostino at Cremona (1494), a work of wonderful beauty, and of transparent depth of colouring; a similar subject now in the Vatican Gallery, equal in solemnity, and all but equal in beauty, to the last (1496); the *Crucifixion*, of the same year, the *Gethsemane*, and the great *Assumption* from Vallombrosa (dated 1500), all in the Florence Academy; the *Vision of St. Bernard* in the Pinakothek at Munich; the *Enthroned Madonna* in the Bologna Gallery; the *Sposalizio* at Caen; and last, not least, the grand *Assumption* at Lyons. Those in our own Gallery are described below; but among them the triptych from the Pavian Certosa is admittedly PIETRO's *capolavoro* in oil colours. The small *Madonna* also here, and the *Madonna, with Saints and Angels*, in the Louvre, may be alluded to as very early works in tempera by the master. It was in 1499 that PERUGINO revisited Perugia in order to paint in the Sala del Cambio, and he appears to have remained there, engaged in other work, until 1503, when he was again in Florence, which however he abandoned as a residence for Perugia in 1505–6. There, in 1507, he completed the fine altar-piece, No. 1075 in this Gallery. It displays in perfection that quality of tone in which the master stands unsurpassed; and

* Respecting this portrait it should be said that Sgr. Giovanni Morelli considered it a work of Raphael's earlier period.

the rich and liquid, but subdued colour is steeped in a transparent atmosphere of pale golden glow. His activity continued to the last without intermission, though his many undertakings led him to employ several assistants. Yet in those works in which his own hand is most visible his old power breaks out, even ripened by age, as in the *Crucifixion* in S. Agostino at Perugia, an exalted work, even in its ruins. PIETRO had married in 1493 Chiara, the young daughter of Luca Fancelli of Fiesole, who bore him a numerous family. He was carried off by the plague in February or March 1523, in his 77th year, while engaged on a fresco at Fontignano.

PERUGINO had a host of scholars and imitators. To say nothing of his great pupil Raphael, the best of those were Giovanni lo Spagna, and Giannicola Manni.*

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149 No. **181.** *The Virgin and Infant Christ, with St. John.*

Landscape back-ground. Three small figures; the Virgin and St. John half-length.

On wood, 2 ft. 2½ in. *h.* by 1 ft. 5½ in. *w.*

This picture, which is painted in tempera, was obtained by the late Mr. Beckford at Perugia, and was purchased of him for the National Gallery, in 1841. It has been attributed to Lo Spagna, a fellow-scholar of Raphael with Perugino. Petrus Peruginus is inscribed in gold on the hem of the mantle of the Virgin.



* For fuller details regarding the life and works of Perugino: consult A. Mariotti, *Lettere Pittoriche Perugine;* Perugia, 1788: Bald. Orsini, *Vita, Elogio, &c. di Pietro Perugino;* 1804: *Commentario della Vita, &c. di P. Vannucci;* by Ant. Mezzanotte, 1836: Vermiglioli, Vita di Bern. Pinturicchio, &c. 1837: Milanesi's *Opere di G. Vasari, Vita di P. P.* notes and commentary; Crowe & Cavalcaselle, *Hist. of Painting, &c.,* Vol. III.; and *Kugler's Handbook, &c.,* ed. by Sir H. Layard, 1887.

No. 288. *The Virgin adoring the Infant Christ.*

Three principal portions of an altar-piece. The centre picture represents the Virgin adoring the Infant, who is presented to her by an angel; three distant angels, standing on clouds and singing, appear above. The compartment on the left of the spectator represents the Archangel Michael; that on the right, the Archangel Raphael with the young Tobias.

On wood, each compartment 4 ft. 2 in. *h.*; the centre compartment 2 ft. 1½ in. *w.*; the side pictures each 1 ft. 10½ in. *w.*

This picture was painted by Perugino, as recorded by Vasari, for the Certosa, or Carthusian convent near Pavia. The entire altar-piece consisted of six compartments. Above the three portions already described were—in the centre, a figure of the Almighty, which is still in its original place in the Certosa; on the sides, the subject of the Annunciation, the Angel on the left of the spectator, the Virgin on the right; all these were half figures. The two last-named have disappeared; but their places, as well as the places of the three portions now in this collection, have long been supplied by copies. The three principal pictures above described were purchased from the Certosa at Pavia by one of the Melzi family in 1786, and were bought for the National Gallery of Duke Melzi of Milan in 1856.

The left compartment is inscribed below:—

PETRVS PẼRVSINVS

PINXIT

No. 1075. *The Virgin and Child with St. Jerome and St. Francis.*

The Virgin, bearing the infant Christ in her arms, stands on a flat pedestal, surrounded by a low stone parapet. On her right is St. Jerome, on her left St. Francis, with the *stigmata* on his hands and feet. Above, two seraphim suspend a crown over the head of the Virgin.

In oil, on wood, 6 ft. *h.* by 4 ft. 11 in. *w.*

This picture was ordered of Perugino in 1507 by the testamentary executors of Giovanni Schiavone, a master carpenter of Perugia, and was executed within that year, when it was placed over the altar of their chapel in S. Maria Nuova (de' Servi), in an elaborate carved (but ungilt) framework, said to be designed by Pietro himself. After the demise of the executors and their heirs, the chapel reverted to the Frati Serviti, owners

of the church, who subsequently sold the chapel with its contents to the Cecconi family, at whose extinction it was inherited by the family della Penna. In 1822 Baron Fabrizio della Penna removed the picture to his palace in Perugia, leaving the frame *in situ*, in which at the same time was inserted a copy on canvas executed by a young Perugian painter, Giuseppe Carattoli.* The picture itself was purchased for the National Gallery from the Baron della Penna in 1879.†

VAROTARI (ALESSANDRO).

ALESSANDRO VAROTARI, commonly called PADOVANINO, from his birth-place, Padua, where he was born in 1590, was the son of Dario Varotari, a Veronese painter. ALESSANDRO lost his father when very young, and went early to Venice, where he became a diligent student of the pictures of Titian and Paul Veronese, and a fairly successful imitator of them. He afterwards visited Rome, but lived chiefly at Venice and Padua, and his pictures are seldom seen out of these places. He died at Venice in 1650.

PADOVANINO excelled in painting children, and often introduced them into his pictures: he was also a good landscape painter. His masterpieces are the *Marriage at Cana*, formerly in the monastery of San Giovanni di Verdara at Padua, now in the Academy at Venice, and the *San Liberato* in the Carmine at Venice. Like many of the later Venetian painters, he was more remarkable for facility of execution and for colouring than for correctness of form.‡

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* Serafino Siepi, *Descrizione topoligico-istorica della Città di Perugia, &c.* Perugia, 1822, Vol. III., p. 282.

† This picture is described by MM. Crowe and Cavalcaselle, *Hist. of Painting in Italy*, Vol. III., p. 231.

By the kindness of the late Prof. Adamo Rossi, of Perugia, it is possible to give here the text of the original contract for this picture, extracted from the daily register book (1503 to 1507), preserved in the Biblioteca Comunale of Perugia:—"1507, 7. Giugno; " presenti Ser Severo di Pietro, e Gio. Bernardino di Francesco Baglioni Il reverendo " Padre Fra Niccolò, Priore di S. Maria (de' Servi), assente. Maestro Gaudiosi, e " Cristoforo di Leonardo, sartore, di Porta S. Pietro, fidecommissari ed esecutori " testamentari di Maestro Giovanni Schiavone, già falegname di Perugia, defonto, " come dissero constare per mano di Ser Mariotto, allogarono a cottimo a Maestro " Pietro, eccellente maestro di pittura, presente ci, a far e a fabbricare una Tavola " di legname, e fatta e fabbricata, a dipingerla di sua mano; nella quale debba " dipingersi l'imagine della gloriosa Vergine col Figliuolo, in piedi, a somiglianza " di quella di Loreto, con la figura di S. Girolamo in abito cardinalesco, e di " S. Francesco stimatizzato, con colori fini, ornamenti di oro, ecc. E questo fecero " perche i detti locatori gli promisero per sua fatica o mercede fiorini 47 a bolognini " 40 per fiorino, con la predella e posamenti delle buche. La qual tavola gli promise " dipingere, e dipinta, d'esibire entro il mese di Settembre prossimo venturo: e " nel caso che non la restituisse, pagare la quantità di 47 fiorini, perche non fosse " giustamente impedito, ecc. Con questo patto che si debba nel prezzo di detta " pittura computare tutto il legname, a cagione di tre soldi al piede."

‡ Ridolfi, *Le Maraviglie dell' Arte, &c.*; Orlandi, *Abecedario Pittorico*, Bologna, 1719; Lanzi, *Storia, Pittorica, &c.*

No. **70.** *Cornelia and her Children.*

Cornelia, daughter of the elder Scipio Africanus, and "mother of the Gracchi," when asked by a Campanian lady, who was ostentatious of her jewels, to show her her ornaments, pointed to her two sons, Tiberius and Caius, just then returning from school, and said, "These are my ornaments." Cornelia survived both her sons, several years. Tiberius the elder was murdered in the year 133 B.C., and Caius was killed twelve years after. Composition of four figures, of the natural size.

On canvas, 4 ft. 8 in. *h.* by 4 ft. *w.*

Bequeathed to the National Gallery, in 1837, by Lieut.-Col. Ollney.

No. **933.** *Boy with a Bird.*

He is lying on the ground caressing the bird, which seems to be a white dove.

On canvas, 14 in. *h.* by 19 in. *w.*

The Wynn Ellis Bequest. 1876.

VECELLIO (TIZIANO),

This greatest of Italian painters, by us called TITIAN, belonged to an honourable family of Venetian origin, long settled in the district of Cadore in the Carnic Alps. He was the son of Gregorio Vecelli, and was born at Pieve di Cadore in 1477.* At about 10 years of age he was sent to Venice to the care of his uncle Antonio, a lawyer, who is said to have placed the boy with Giovanni Bellini to study painting.† There young TITIAN may have met Giorgione, who, though not the elder, was perhaps the more precocious youth of the two. At all events the strong influence of the latter is abundantly evident in the earlier works of TITIAN, and was fully recognized by his contemporaries. In 1507 the two painters were associated in decorating with frescoes

* Vasari gives the date as 1480, Ridolfi and others as 1477. The latter is confirmed by a letter from Titian to Philip II. written in 1571, in which he describes himself as 95 years of age.

† Vasari, *Vita di Tiziano.* Ludovico Dolce, however, a friend of Titian's, gives a more detailed account, according to which Titian was placed first with the painter Sebastiano Zuccati (father of the eminent mosaic-workers, Valerio and Francesco Zuccati), and by him sent to Gentile Bellini, whose dry style disgusted the youth, and drove him to seek better instruction from Giovanni, whom he also left to join himself to Giorgione. (Lud: Dolce. *L'Aretino; Dialogo della Pittura.* Venezia, 1557; and German translation by Eitelberger, in "Quellenschriften für Kunstgeschichte," Wien, 1871, II., p. 97. Dolce's work was translated into English also, by W. Browne, and published in 8vo. in 1770.)

the exterior of the Fondaco de' Tedeschi. In 1511 TITIAN was invited to Padua, where he execute d hree remarkable frescoes, still to be seen in the Scuola del Santo. In the same year Giorgione died. The interval between 1507 and 1511 is a blank in TITIAN's career as far as records go; but it was not spent in idleness; and noble examples of his work are extant, the execution of which can belong to no other period of his life. At the same time it must be said that, with regard to the greater number of the master's productions, no external data exist for placing them in exact chronological order. If the death of Giorgione made freer way for TITIAN, that of the aged Giovanni Bellini in 1516, left him master in Venice. In the meanwhile he had attracted the notice of Alfonso I., Duke of Ferrara, for whom he executed several celebrated works; among them, the *Bacchus and Ariadne,* in this collection, together with its two companion subjects, the *Sacrifice to the Goddess of Festivity* and the *Bacchanal,* both in the Madrid Gallery. After the death of Giovanni Bellini, TITIAN was employed to finish the works which that painter had left incomplete in the Sala del Gran Consiglio, in Venice, and the Senate was so well satisfied with the manner in which he performed this task, that he was rewarded with the office of *La Senseria,* worth 120 crowns per annum, by which he was obliged to paint, for eight crowns, the portrait of every Doge who might be created in his time.* TITIAN now produced a succession of celebrated works. In 1516 he painted his magnificent picture of the *Assumption of the Virgin,* for the great altar of the church of Santa Maria de' Frari—it is now in the Academy at Venice; and in 1528 he added still more to his reputation by the celebrated picture of *St. Peter Martyr,*† for the chapel of that saint in the church of SS. Giovanni e Paolo. In 1530 he was invited to Bologna, by the Emperor Charles V., who sat to him for his portrait: from Bologna he went to Mantua with the Duke Federigo Gonzaga, for whom he executed several commissions. In 1532 he returned to Bologna and painted there a second portrait of the emperor, by whom he was created a Count Palatine of the

* Titian painted, by virtue of this office, the portraits of Pietro Lando, Francesco Donato, Marcantonio Trevisano, and the Venieri; the last two doges of his time he was unable to paint on account of the infirmities of age.

† This sublime work, Titian's grandest achievement in dramatic painting, perished in the fire which destroyed the sacristy of the church in August 1867. Its loss is the greatest misfortune that has befallen art in our time.

Empire, and a Knight of the order of St. Iago: the patent of nobility was dated at Barcelona, May 10, 1533. In 1543, when Pope Paul III. was at Bologna, he invited TITIAN to that place to paint his portrait. TITIAN painted Paul III. a second time, two years afterwards, at Rome, during the painter's only visit to the great capital of the arts; but in this second picture, one of the most celebrated of his portrait-pieces, he introduced the Cardinal, and the Duke Ottavio Farnese, the pope's relatives. According to Vasari, the pope offered TITIAN the place of Sebastiano del Piombo, who died in 1547; but if the biographer is correct, that offer must have been made after TITIAN's return to Venice, as he appears to have left Rome in May 1546. The offer was declined. After the abdication of Charles V. TITIAN found as great a patron in his son Philip II., and when, in 1554, the painter complained to Philip of the irregularity with which a pension of 400 crowns granted to him by the emperor was paid to him, the king wrote an order for the payment to the governor of Milan, concluding with the following words: "You know how I am interested in this order as it affects Titian: comply with it therefore in such a manner as to give me no occasion to repeat it."

TITIAN, as has been intimated above, was probably not precocious in the sense of unusually early development. He seems rather to have gradually felt his own strength; and it was not until towards his 30th year that he informed a perfected craftsmanship with the glowing life of a still fresh imagination. To the interval, therefore, between about 1507 and 1314 may be referred such works of infinite beauty and poetic feeling as the totally diverse *Tribute Money* of the Dresden Gallery and the *Sacred and Profane Love* in the Borghese Palace at Rome, which last, taken all in all, is a union of poetry and painting such as the world of art cannot elsewhere show. Many more works of the same period might be cited; but one may be mentioned—the *Presentation of Giovanni Pesaro to St. Peter* (in the Antwerp Museum), not only on account of the consummate execution and glowing colour, but also because the conception is reminiscent of that of Bellini and Carpaccio.* After this period TITIAN's style

* As to works by the master which may be assigned to various periods of his career, see Crowe and Cavalcaselle, *Life of Titian*, London, 1877: "Lermolieff" (Giov. Morelli), *Die Werke Italienischer Meister*, &c., Leipzig, 1880; and the substance of what is there said in *Kugler's Handbook*, ed. by Sir H. Layard, 1887. Woltmann and Woermann, *Gesch. der Malerei*, Leipzig, 1882. Bd. II. 741. seqq.

became broader, and his method of painting more pastose, at least in larger works. One object he kept steadily before him from the beginning—the rendering of the lustre of the skin in its warmth, its pearliness, and its light, such as it is found in the European races, and nowhere perhaps in such perfection as in the blended northern and southern blood of Venetia. This end TITIAN attained at no sacrifice of general splendour, but on the contrary by a well-calculated juxtaposition and modulation of hues, the criterion of which was his own unerring sense of colour. He presents to us humanity in its noblest and most beautiful forms, and so profoundly had he studied it that the ideal personages introduced in his pictures have an intense individuality. Naturally, therefore, he stands supreme amongst the great portrait-painters. In the department of landscape he was, if not the first to perceive, at least the first to render, nature in her sublimer aspects. When dealing with classical themes he thoroughly translated the spirit, without idly imitating the forms, of antiquity. No fantastic element in his works appeals to the popular fancy; the poetry that underlies them is deep to seek, and too subtle to analyse. The mental culture of TITIAN, together with his personal qualities, endeared him to some of the foremost spirits of his time,* and even the immense age which he attained—99 years—seems scarcely to have dimmed his faculties. He died, it may be said with pencil in hand, carried off by the plague on the 27th of August 1576.

TITIAN left few direct scholars, though many sought to follow in his steps. Of his own family were his younger brother Francesco, his son Orazio, his nephew Marco, and his cousin Cesare. Domenico Campagnola, who had early assisted TITIAN, caught much of his master's spirit, and Andrea Schiavone has left some more than respectable works. In the department of portrait painting, TITIAN's German pupil, Johann Stephan von Calcar, highly distinguished himself. A portrait of his in the Louvre, though hanging near to two of his master's finest, worthily maintains its place. But of course the influence of

* Ariosto was his friend; and Aretino, as far as he was capable of disinterested friendship, and although he made use of Titian for his own purposes, does really seem to have reverenced and loved him.

TITIAN was felt to the last days of the Venetian School, and it extended through all northern and central Italy.

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31 No. **4.** *A Holy Family.*

With a shepherd adoring: landscape, background. Composition of four small figures.

Engraved by J. Rolls, for Jones's *National Gallery*. On canvas, 3 ft. 5½ in. *h.* by 4 ft. 8 in. *w.*

Formerly in the Borghese Palace at Rome. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

88 No. **34.** *Venus and Adonis.*

Sometimes described as Cephalus and Procris: it was known under this title when in the Colonna Palace at Rome. Venus withholds Adonis from the chase, while the young huntsman, holding his hounds in a leash with one hand and his spear with the other, is making an effort to free himself from the embrace of the enamoured goddess: Cupid is seen asleep in the background.

Engraved on a large scale by Jul. Sanuto, the painter's contemporary; in small, by R. Sadeler, sen.; by Sir R. Strange; and by W. Holl, for Jones's *National Gallery*. On canvas, 5 ft. 9 in. *h.* by 6 ft. 2 in. *w.*

Formerly in the Colonna Palace at Rome. Imported by Mr. Day in 1800, subsequently in the collection of Mr. Angerstein, with the rest of whose pictures it was purchased for the nation, in 1824. Titian painted several repetitions of this picture, with slight variations.

89 No. **35.** *Bacchus and Ariadne.*

Ariadne, daughter of Minos, king of Crete, deserted by Theseus, on the island of Naxos, is discovered by Bacchus, when returning with a train of nymphs, fauns, and satyrs from a sacrifice. The god no sooner sees the hapless princess than he becomes enamoured of her. Ariadne is on the left; Bacchus is represented in the centre of the picture leaping from his chariot: to the right, in the boisterous train of the god, is seen the drunken Silenus riding on an ass. Above Ariadne is the constellation of the golden crown with which Bacchus presented her, on her becoming his bride. The back-ground is a glowing landscape, with a view of the sea, on which the departing ship of Theseus is seen in the distance. Composition of ten figures.

Etched by G. A. Podesta; and by J. Juster in 1691; and engraved in small in Jones's *National Gallery*. On canvas, 5 ft. 9 in. *h.* by 6 ft. 3 in. *w.*

Painted in 1514, at Ferrara, for the Duke Alfonso I. It was subsequently in the possession of the Barberini family, and afterwards in the Villa Aldobrandini at Rome, from which it was purchased by Mr. Irvine for Mr. Buchanan in 1806, and brought to England. It passed into the possession of Mr. Hamlet, of whom it was purchased for the National Gallery, in 1826.

TICIANVS. F.

12 **No. 270.** *Christ appearing to Mary Magdalen after His Resurrection.*

Commonly called "NOLI ME TANGERE," from the words of the Latin Vulgate.

"Then saith Jesus unto her, Touch me not; for I am not yet ascended to my Father."—*John* xx. 17.

The Magdalen is represented kneeling before Christ, who is partially clad in white drapery, and with a hoe in his hand. The scene is a landscape, in which a solitary tree in the middle ground is a conspicuous object; in the background, on a hill to the spectator's right, are some prominent and small buildings; on the left is a view of a distant country.

Engraved by Nicolas Tardieu and by W. Ensom. On canvas, 3 ft. 6½ in. *h.* by 2 ft. 11½ in. *w.*

From an autograph note to Mr. Rogers's catalogue, it appears that this picture was formerly in the cabinet of the Muselli family, at Verona; it was afterwards in the Orleans collection, whence it passed into the possession of Mr. Champernowne; at his sale, in 1820, it was purchased by Mr. Rogers, who bequeathed it, in 1855, to the National Gallery.

138-892

30 No. 635. *The Madonna and Child with St. John the Baptist and St. Catherine embracing the Divine Infant.*

A hilly landscape, evening; the Angel appearing to the Shepherds in the distance. Signed TICIAN. Small figures.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 7½ in. *w.* Engraved badly by Charles Andrau.

Formerly in the Sacristy of the Escurial, in Spain, where it was possibly painted; it has the Escurial mark N°. 78 Di Titi°. Subsequently in the Coesvelt Collection. Purchased at Paris from M. Edmond Beaucousin, in 1860.

TICIAN

SCHOOL OF VECELLIO.

138.892

35 No. 3. *A Concert, or, a Maestro di Cappella giving a Music Lesson.*

Five figures, half-length, of the natural size.

Engraved by H. Danckerts; by J. Groenswelt; and by J. Garner, for Jones's *National Gallery.* On canvas, 3 ft. 2 in. *h.* by 4 ft. 1 in. *w.*

Part of the Mantua Collection, purchased by Charles I. in 1630. It is mentioned in Vanderdoort's Catalogue as a "Music Party." Formerly in the Angerstein collection, with which it was purchased by Parliament for the nation in 1824.

138.892

90 No. 32. *The Rape of Ganymede.*

Ganymede, son of Tros, one of the early kings of Troy, was carried off by an eagle to Olympus to be the cup-bearer of Jupiter. The beautiful youth, represented naked, with a bow in his hand, is being carried upwards by the eagle: a flowing red-coloured scarf gives effect and lightness to the composition. Figure of the natural size.

Engraved by G. Audran; by D. Cunego, for the *Schola Italica, &c.*; and by J. Outrim, for Jones's *National Gallery.* On canvas, an octagon, 5 ft. 8 in. each way.

Painted for a compartment of a ceiling; it corresponds with the description of the picture mentioned by Ridolfi originally in the Casa Sonica at Padua, painted by Damiano Mazza, a scholar of Titian's. That picture was generally reported to be by Titian, and was sent elsewhere as such. The picture above described was formerly in the Colonna Palace;

the back-ground is a restoration by Carlo Maratta.* It was brought to England in 1800 by Mr. Day, and subsequently formed part of the Angerstein collection, with which it was purchased for the nation, in 1824.

No. 224. *The Tribute Money.*

"Tell us, therefore, what thinkest thou? Is it lawful to give tribute unto Cæsar or not?"

"And he saith unto them, Whose is this image and superscription? They say unto him Cæsar's. Then saith he unto them, Render therefore unto Cæsar the things which are Cæsar's; and unto God the things that are God's."—*Matthew* xxii. 17—21.

Three figures, half-length.

Engraved by Martin Rota. On canvas, 4 ft. *h.* by 3 ft. 4½ in. *w.*

Purchased at the sale of Marshal Soult's collection, for the National Gallery, in 1852.

VELAZQUEZ (DON DIEGO DE SILVA Y)

Was born in June 1599. His father, Juan Rodriguez de Silva, an advocate, of an old Portuguese family settled at Seville, married there Gerónima Velazquez. Their son DIEGO† was educated for a learned profession; but his love of art prevailed, and he was placed with Francisco Herrera the elder to study painting. The rough and harsh manners of this artist drove young VELAZQUEZ to the studio of Francisco Pacheco, who so completely appreciated the genius and the character of his pupil that he gave him his daughter Juana in marriage. But Pacheco, though a man of high cultivation, was but a second-rate painter, and VELAZQUEZ gained less from him than from Herrera, and from the example of Ribera and Luis Tristan. Nature was, however, his true teacher.

In 1622, VELAZQUEZ paid a visit to Madrid; in the following year he was invited to return to the capital by the Duke of Olivares, who introduced the young painter to Philip IV.; VELAZQUEZ was established as a royal favourite: he was also appointed court painter to the king. It was in this year 1623, that he painted a portrait sketch of our Charles I. when Prince of Wales.

In the summer of 1629 VELAZQUEZ paid his first visit to Italy; he spent a year in Rome and some time in Naples, where he

* Ridolfi, *Maraviglie*, &c. i. 290. Moschini, *Della Pittura n Padova*, p. 69. Ramdohr, *Ueber Malerei, &c., in Rom*, ii. 72.

† The full Spanish form of the painter's name would be Diego Rodriguez de Silva y Velazquez. But in accordance with an old Andalusian custom he was usually called by the family name of his mother.

contracted a friendship with his countryman Ribera: he returned in 1631 to Madrid, and was presented by Philip IV. with a painting-room in the royal palace. At the close of the year 1648 the king sent him again to Italy to purchase works of art, and it was on this occasion that VELAZQUEZ painted his celebrated portrait of Pope Innocent X. now in the Doria Gallery at Rome. After his return the king created him his *Aposentador Mayor*,* and decorated him with the Cross of St. Iago. This post rendered it necessary for VELAZQUEZ to attend the king in person whenever he left the capital; it was, probably, in consequence of the exertions he made in providing the royal quarters on the occasion of the conference at Irun, in June 1660, which led to the marriage of Louis XIV. with the Infanta Maria Teresa, that he was taken ill a few days after his return to Madrid on July 31, and died on the 6th of August following, in the sixty-second year of his age. He was buried with great pomp in the church of St. Juan; his wife followed him to the grave seven days afterwards.

It was of the nature of Spanish art to be realistic. From its earliest period (which was comparatively late) when it drew its nourishment from foreign sources, down through its more independent stages of existence, though rigidly confined to the service of the church, and therefore having often to deal with mystic and ideal themes, its mode of treatment was ever naturalistic and material, all borrowed machinery of clouds and cherubs notwithstanding.† It was in portraiture only that the Inquisition left the Spanish painter freedom to express himself in his natural language. Thus arose in Spain a school of portrait-painting which, in the person of VELAZQUEZ, has scarcely its equal. Rejecting all influences, alike native and foreign, and following nature alone, he succeeded in imitating the true appearances of things as seen through the atmosphere that surrounds them, with a fidelity that has never been matched. His tones are so true, and the technical quality of his work is so perfect, and so exactly adapted to its end, that only when we come to observe the apparent want of effort in the execution is our wonder fully aroused. As Mengs

* It was the duty of the Aposentador Mayor (Quarter-master) to superintend the personal lodgment of the king during excursions.

† Of course what is here said applies to the form of presentation only. Many Spanish pictures are full of earnest feeling and unfeigned pathos. Often the very familiarity of the types brings home to us the sentiment with added force.

has remarked—and the thought must have occurred to hundreds as well as to him—VELAZQUEZ seems to have painted with his *will* only, without the aid of his hand. Broadly speaking, his work may be classed under the head of portraiture; for whatever he undertook to paint, whether the human face and figure, other animals, or landscape scenery, the result in his hands was a presentment intensely individualized and yet at the same time suggestive of the type. In his entire work no trace of mannerism can be found. Spanish writers distinguish in it three periods, which they sharply define. But no such arbitrary division is consonant with fact. The method of VELAZQUEZ did, indeed, like that of all great artists, undergo modifications in the course of time.* Constant observation and practice gradually brought him that lightness of hand, that felicity of touch, by which his later work is characterized. His high position at court enabled and emboldened him to dispense with the oppressive patronage of the Spanish Church, and he stands alone among native artists in having rarely touched religious subjects. Almost as seldom did he handle mythological matter, and then to dress it in modern Spanish guise, making the subject a mere excuse for the representation of familiar types of character. His greatest works are still at Madrid, where alone he can be adequately appreciated.†

No. **197.** *Philip IV. of Spain hunting the Wild Boar.*

The hunt is taking place in an enclosed piece of ground, in the front of which are many spectators; hills and foliage occupy the back-ground. Numerous small figures.

On canvas, 6 ft. 2 in. *h.* by 10 ft. 3 in. *w.*

Formerly in the royal palace at Madrid, until it was presented by Ferdinand VII. to the late Lord Cowley, of whom it was purchased for the National Gallery, in 1846.

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* If the works of art, antique and modern, seen by Velazquez during his first visit to Rome had any effect upon his views of art, this was but transitory. It was on that occasion that he painted the *Forge of Vulcan*, a work in which it is hard to trace any foreign influence, though whether he would have undertaken such a subject had he never been to Italy may be questioned.

† The literature upon Velazquez and his works is extensive, and each contribution to it has been of importance. Besides the older sources, as Pacheco, Palomino and Cean Bermudez, must be mentioned W. Stirling, *Velazquez and his Works*, 1855; Paul Lefort, a series of articles in the *Gazette des Beaux Arts*, from 1879 to 1884; Don Pedro Madrazo, in his large edition of the Catalogue of the Prado; C. B. Curtis, *Velazquez and Murillo, a descriptive and historical Catalogue*, etc. London and New York, 1883; H. Lücke, "Velazquez," in Dohme's *Kunst und Künstler*; and, lastly Carl Justi, *Diego Velazquez und sein Jahrhundert*, 2 vols., Bonn. 1888.

No. 232. *The Nativity, or Adoration of the Shepherds.*

Commonly called "THE MANGER"—the *Presepio* of the Italians. The Holy Family is in the stall on the left, the infant Christ lying in the manger near the head of the ox; the Virgin is uncovering him; on the right are the adoring shepherds bringing presents according to their means,—lambs, fowls, &c. In the distance is seen the guiding angel as the star of the Epiphany. Nine figures of the natural size.

On canvas, 7 ft. 7 in. *h.* by 5 ft. 6 in. *w.*

This picture was purchased for Louis Philippe, late King of the French, by Baron Taylor, from the Count del Aguila, in whose family it had remained from the time of its being painted. It is an early work, in the simple naturalistic manner of the painter, in the style of Spagnoletto. It was purchased for the National Gallery at the sale of Louis Philippe's collection in London, in 1853.

No. 741. *A Dead Warrior.*

Known as "EL ORLANDO MUERTO" or Roland dead. The Paladin Orlando was killed at the Battle of Roncesvalles; invulnerable to the sword he was squeezed to death by Bernardo del Carpio. On the spectator's right the fully dressed and armed body of a man is seen lying on its back, on an elevated bank or ledge of rock, the right hand placed on his chest, the left resting on the hilt of his sword, the blade being underneath the body. The figure is considerably foreshortened, none of the right leg and only a part of the right foot being visible. Over the dead man's feet, suspended to a branch growing from the rock or bank above, is hanging a small brass lamp, the flame of which has just expired, the wick being still red and smoking; on either side are scattered human skulls and other bones. In the background is a mass of dark storm driven clouds, with the first faint dawn of day just appearing. Life sized figure.

On canvas, 3 ft. 5 in. *h.* by 5 ft. 5 in. *w.* Engraved, in 1864, by Flameng, for the "Gazette des Beaux-arts."

Purchased in Paris at the sale of the Pourtalès Collection in 1865, and commonly ascribed to Velazquez.

No. 745. *Philip IV., King of Spain.*

Bust life size, in black and gold; head seen nearly in full face.

On canvas, 2 ft. 1 in. *h.* by 1 ft. 8½ in. *w.*

Formerly in the collection of Prince Demidoff, Florence. Purchased in Paris from M. Sano in 1865.

No 1129. *Portrait of Philip IV., King of Spain.*

Full length, life size, three-quarter face turned to the right. Dressed in a doublet and trunk hose of brown stuff brocaded with silver, and a black cloak, white sleeves and brown gloves. A stiff cambric collar encircles his throat, and from a chain round his neck is suspended the Order of the Golden Fleece. In his right hand he holds a letter, on which the painter's name is inscribed. His left hand rests on the hilt of his sword. A gray hat trimmed with feathers lies on a table to the right. In the background is a crimson curtain.

On canvas, 6 ft. 6 in. *h.* by 3 ft. 8 in. *w.*

Purchased in London, at the sale of the Hamilton Palace pictures, in 1882.

No. 1148. *Christ at the Column.*

The Saviour, who wears only a hip-cloth, reclines on the ground with outstretched arms, bound together at the wrists with cord, which is attached to a column on the left. Towards the right kneels a child in an attitude of prayer, attended by an Angel. Dark background.

On canvas, 5 ft. 3½ in. *h.* by 6 ft. 8 in. *w.*

Presented by the Right Hon. Sir John Savile, G.C.B. (afterwards Lord Savile), in 1883.

No. 1315. *Portrait of the Spanish Admiral Pulido-Pareja.*

Life-size, full length, three-quarter face. The Admiral is clad in a black velvet doublet with full breeches of the same material —black stockings and shoes. The sleeves of his under-coat are of silver tissue. His hair, which is black and bushy, falls round his head upon an ample collar of white lace. His waist is encircled by a crimson sash, edged with gold thread.

Both hands are gloved. A marshal's baton is in his right; in his left he holds a broad brimmed black *sombrero*. Warm grey background.

Signed and dated, 1639.

On canvas, 6 ft. 9 in. *h.* by 3 ft. 8 in. *w.*

Purchased in 1890, together with Nos. 1314 and 1316 out of the Longford Castle Collection.

No. **1375.** *Christ in the House of Martha.*

Towards the left of the picture, a young kitchen-maid, whose figure is seen at half length, stands at a table using a pestle and mortar, while an elderly woman standing close behind touches her on the shoulder. On the table are a dish of uncooked fish, a plate of eggs, and a water jug. On the right hand of the background, through a window or square aperture in the wall, is seen an inner chamber, with the Saviour seated in a chair addressing Martha, who stands, and Mary, who kneels before Him.

On canvas, 1 ft. 11¼ in. *h.* by 3 ft. 4¼ in. *w.*

Bequeathed by the Right Hon. Sir William H. Gregory in 1892.

No. **1376.** *Sketch of a Duel in the Prado near Madrid.*

A landscape-scene, with figures. In the foreground, four cavaliers, accompanied by an attendant with a pony, seem to watch a horseman, who gallops from them towards their opponents—grouped in the middle distance—over an undulating plain thinly dotted with trees. Beyond, a hilly country reveals itself, under a grey and gloomy sky.

It will be noted that some of the figures in the foreground closely resemble the group in a larger picture by Velazquez—viz.:—The Boar Hunt (No. 197 in this Catalogue).

On canvas, 2 ft. 10½ in. *h.* by 4 ft. ½ in. *w.*

Bequeathed by the Right Hon. Sir William H. Gregory in 1892.

VELDE (ADRIAEN VAN DE),

The son of the elder and brother of the younger Willem van de Velde, was born at Amsterdam in 1635 or 1636; he studied painting under his father, and then under Wynants and Wouwerman. He died at Amsterdam January 21, 1672. ADRIAEN VAN DE VELDE was one of the most accomplished of the "Little Masters" of Holland, painting human figures, domestic animals and landscape with equal truth and refinement. His feeling for form led him to select his models so that, while adhering faithfully to nature, he never bordered on vulgarity; nor is the sense of tone and colour less to be admired than the appreciation of outline shown in all his works. Finely conceived, and of wonderful subtlety in the gradation of almost neutral hues, are his sandy coast scenes, where perhaps a solitary figure gives air,

space and perspective to the whole. Of this class is a delicate morsel in the Six collection at Amsterdam full of poetic feeling. In his pictures of inland scenery, with cattle introduced, he is well represented in this Gallery, where he is also seen to advantage in a winter landscape. The finest of his frost scenes is that in the Dresden Gallery. Amongst the many treasures of his pencil in the Museum at Amsterdam, the unusually large picture, representing himself and his family in a landscape, is conspicuous. The value of many pictures by Jacob van Ruisdael, Van der Heyde, Hobbema and others is enhanced by the presence of figures of ADRIAEN VAN DE VELDE.

No. **867.** *The Farm Cottage.*

Cattle and pigs in a farmyard. In the centre a woman milking a cow is conversing with a man with a milkpail on his arm. In the background, a dead tree covered with ivy; on the spectator's left a cottage or farm buildings. Signed *A. V. Velde*, 1658.

On canvas, 1 ft. 8 in. *h.* by 2 ft. ½ in. *w.*

From the collections of M. Clos, the Duke D'Alberg, and M. Varoc. Purchased with the Peel collection in 1871.

No. **868.** *The Ford.*

A man and two women leading and driving some cattle and sheep across a stream; one woman is carrying a lamb in her arms. In the middle ground the stem of a large oak, with thick clusters of foliage in the background.

On canvas, 13 in. *h.* by 14½ in. *w.*

Formerly in the collections of M. Randon de Boisset, the Duke De Praslin, and M. Helsleuter. Subsequently in that of Sir Simon Clarke. Purchased with the Peel collection in 1871.

No. **869.** *Frost Scene.*

A frozen river, with many figures; some in sledges, others skating on the ice, some playing a game with balls—hockey. A refreshment booth on the left. Signed *A. V. Velde, f.* 1668.

On wood, 11½ in. *h.* by 14 in. *w.*

From the collections of M. Mariette, the Prince de Conti, and Count Pourtales. Purchased with the Peel collection in 1871.*

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* Smith's *Catalogue Raisonné*, v.

No. **982.** *A Forest Scene.*

In a cleared spot among the trees are some sheep pasturing; the shepherd and his dog are asleep on the left. Signed A. V. VELDE, *f.* 1658.

On oak, 11 in. *h.* by 18 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **983.** *A Bay Horse.*

A white cow lying on the grass, and a goat; sheep in the background, and water issuing from a conduit by the side of some buildings on the left. Signed A. V. VELDE, 1663.

On canvas, 12 in. *h.* by 14¼ in. *w.*

The Wynn Ellis Bequest. 1876.

No. **984.** *Landscape with Cattle.*

Two calves and a sheep; a bay horse and a woman at a cottage door in the background; hilly country.

On oak, 9¼ in. *h.* by 11⅝ in. *w.*

The Wynn Ellis Bequest. 1876.

No. **1348.** *Landscape, with a Goat and Kid.*

The animals stand together in a pathway skirting a thickly-wooded copse. Twilight effect.

On canvas, 1 ft. 3⅝ in. *h.* by 1 ft. 7¼ in. *w.*

Purchased in 1891, from Mr. Edward Habich of Cassel.

VELDE (JAN JANSZ VAN DE),

Perhaps the son of Jan v. d. Velde the engraver, was born at Haarlem (?) in 1622. He was settled at Amsterdam as a painter in 1642. In the register of his marriage in 1656 he is described as a silver-wire drawer;* he was also in business as a broker. Owing probably to the variety of his occupations he painted little, and his works are rarely met with.

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* A. de Vries, *Biografische Aantekeningen, etc.*, in "Oud Holland," IV., 1886, p. 217.

No. **1255.** *A Study of Still Life.*

A Venetian green glass goblet, with a bossed stem, half filled with Rhenish wine; a cut lemon, some oysters, and a knife, all on the corner of a table. Signed on the vertical edge of the table Jan van de Velde fec., 1656.

On wood, 1 ft. 3½ in. *h.* by 1 ft. ¼ in. *w.*
Presented by Lord Savile, G.C.B., in 1888.

VELDE (WILLEM VAN DE), *the Younger,*

A distinguished Dutch marine painter, the son of the elder Willem van de Velde, was born at Amsterdam in 1633; he was instructed by his father, and by the marine and landscape painter Simon de Vlieger. Both father and son were established in England in the service of Charles II. and James II. from 1677. They were each granted a pension of 100*l.* per annum by the King; the father "for taking and making draughts of sea-" fights," and the son "for putting the said draughts into" colours."* These painters lived at Greenwich, where the father died in 1693, aged 83; the son in 1707, April 6. The silvery daylight, sometimes deepening into a sunny glow, in this master's works gives them a great charm. His stormy scenes are less attractive. The fine composition of his pictures is now and then due to his father, whose drawings exist in great numbers, but of whom no painting seems to be known. The son is richly represented in this gallery, as well as in the Royal collection, in that of the Earl of Ellesmere, of the late Sir Richard Wallace, and others in this country.

"WILLIAM VAN DE VELDE, the son," says Walpole, "was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history, than with VAN DE VELDE for sea pieces."†

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* The "Draughts" alluded to, of the elder Van de Velde, were generally drawn on prepared canvas, in pen-and-ink.
† *Anecdotes of Painting.*

No. **149.** *A Calm at Sea.*

On wood, 8 in. *h.* by 11 in. *w.* Signed—

W.V.V.

Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. **150.** *A Fresh Gale at Sea.*

On canvas, 9 in. *h.* by 13 in. *w.* Signed—

W.V.V.

Bequeathed to the National Gallery, in 1838, by Lord Farnborough.

No. **870.** *Shipping in a Calm.*

A dogger, with hanging sail in the foreground, behind which is a frigate; other vessels in the offing. Signed *W. V. Velde*, 1657.

On canvas, 1 ft. 9 in. *h.* by 2 ft. ½ in. *w.*

Formerly in Mr. Watson Taylor's collection. Purchased from Sir Robert Peel in 1871.

No. **871.** *Coast Scene, a Calm.*

Two doggers lying in a harbour, low water; men bathing from a boat, and other figures in the harbour. Several ships in the distance. Signed *W. V. Velde*, 1661.

On canvas, 2 ft. 1 in. *h.* by 2 ft. 4 in. *w.*

Formerly in the collection of the Duke de Berri. Purchased from Sir Robert Peel in 1871.*

No. **872.** *Shipping off the Coast.*

A slight breeze; two fishing boats in the foreground, a frigate firing a gun in the middle ground, and some sand hills in the distance.

On wood, 1 ft. 4½ in. *h.* by 1 ft. 10½ in. *w.*

Formerly in the collections of M. Nieuhoff, Mr. Hart Davies, and Lord Charles Townshend. Purchased from Sir Robert Peel in 1871.

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* C. J. Nieuwenhuys' *Lives and Works of Eminent Painters.* 1834.

No. **873.** *The Coast of Scheveningen.*

Small breakers on the shore; a village on the heights to the right, fishermen drying their nets on the beach, several fishing boats coming in; on the right on the sands in the foreground a two-horse carriage, near which are standing a lady and three gentlemen. The figures are by Adrian Van de Velde.

On canvas, 1 ft. $5\frac{1}{4}$ in. *h.* by 1 ft. $10\frac{1}{2}$ in. *w.*

Formerly in the Schimmel-penninck and Pourtales collections. Purchased from Sir Robert Peel in 1871.

No. **874.** *A Calm at Sea.*

A Dutch frigate, and a small English cutter or gunboat, with other vessels, becalmed. Small boats communicating with the ships.

On wood, 9 in. *h.* by $10\frac{1}{2}$ in. *w.* Engraved in the Choiseul Gallery.

Formerly in the Choiseul, De Conti, and Barchard collections. Purchased from Sir Robert Peel in 1871.

No. **875.** *A light Breeze.*

Two doggers in the fore-ground, behind one of which is seen a Dutch frigate; other vessels in the distance.

On wood, $9\frac{1}{2}$ in. *h.* by $11\frac{1}{2}$ in. *w.*

Formerly in the collections of Mr. Hart Davies, Lapeyrière, and Mr. Zachary. Purchased from Sir Robert Peel in 1871.

No. **876.** *A Gale.*

In the foreground is a small fishing smack with the sea breaking over its bow; on the left in the middle ground a frigate is approaching, while a second frigate is lying at anchor in the distance; a dark clouded sky. Signed W. V. V.

On canvas, $12\frac{1}{2}$ in. *h.* by $15\frac{1}{2}$ in. *w.*

Formerly in the collections of Mr. David de Yongh and the Count Pourtales. Purchased from Sir Robert Peel in 1871.*

No. **977.** *Sea Piece.*

Ships lying at anchor in the distance and middle ground; in the foreground two sailing boats and a buoy. Signed V. V. on the buoy.

On oak, 8 in. *h.* by $11\frac{1}{2}$ in. *w.*

The Wynn Ellis Bequest. 1876.

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* Smith's *Catalogue Raisonné*, VI.

No. **978.** *River Scene.*

Dutch shipping, vessels saluting. A state barge in the centre, trumpeters sounding a salute on either side in other vessels.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. 1 in. *w.*
The Wynn Ellis Bequest. 1876.

No. **979.** *Shipping.*

A stiff breeze. Various vessels riding out the gale.

On canvas, 13 in. *h.* by 14 in. *w.*
The Wynn Ellis Bequest. 1876.

No. **980.** *Dutch Ships of War saluting.*

A jetty and boats in the foreground to the right. Signed W. V. V.

On canvas, 16½ in. by 19½ in. *w.*
The Wynn Ellis Bequest. 1876.

No. **981.** *A Storm at Sea.*

Three vessels with their sails furled tossed on the waves of a stormy sea; two in the foreground and one in the distance. Dark cloudy sky. Signed on a floating spar, W. VANDEr. VELDE, Londio. 1673.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 1 in. *w.*
The Wynn Ellis Bequest. 1876.

VENETIAN SCHOOL. XV.-XVI. CENTURY.

No. **595.** *Portrait of a Lady.*

Bust, life-size; looking to right; in a low green dress with full sleeves.

On canvas, 2 ft. 4½ in. *h.* by 1 ft. 10 in. *w.*
Purchased at Rome, from Signor Menchetti in 1858.

No. 1121. *Portrait of a young Man.*

Bust length, half-life size, full face. A youth, with bushy fair hair covering the forehead, and falling round the head and neck. His features and expression are of a feminine type; the complexion pale, and eyes blue. He wears a black doublet, and cap of the same colour. Background of blue sky, flecked with small clouds.

On panel, 11¾ in. *h.* by 9¼ in. *w.*

Purchased in London, at the sale of the Hamilton Palace pictures, in 1882.

No. 1123. *Venus and Adonis.*

To the left of the foreground Adonis is seated by the side of Venus, whom he caresses. Both figures are nearly nude; Venus wears a chaplet of flowers in her hair. Behind her, Cupid aims a dart. Landscape background. In the distance are represented various incidents relating to the classic myth of Myrrha, including the birth of Adonis, her son.

On canvas, 2 ft. 6½ in. *h.* by 4 ft. 4 in. *w.*

Purchased in London, at the sale of the Hamilton Palace pictures, in 1882.

No. 1298. *Landscape; River Scene.*

A river with a clear placid surface winds its way between lofty white cliffs of a fantastic shape, crowned here and there with trees and scanty verdure. In the middle distance a small town or village lies at the foot of a wooded upland. On the river are a rowing boat, a barge, and a logwood raft of great length, which assumes a serpentine form as it is borne along by the current. On the left of the foreground sits a man sketching at the foot of a tree.

On panel, 1 ft. 8 in. *h.* by 2 ft. 3 in. *w.*

Purchased at Florence from Sigr. Stefano Bardini, in 1889.

VENEZIANO (BARTOLOMMEO),

A Venetian painter of the sixteenth century, by whom four pictures only are, at present, with certainty known:—A *Virgin and Child*, with a landscape background, in the Villa Lochis,*

* *La Pinacoteca e la Villa Lochis, &c.* Milano, 1846, p. 59.

inscribed Bartolomæus Venetus 1505; a female portrait, formerly in the Manfrini Gallery at Venice, inscribed with the same name, and dated 1530; a *Madonna*, etc., in the Martinengo Palace, Venice, with the curious signature, Bartolommeo Mezzo Veneziano e Mezzo Cremonese;* and the male portrait, now in this collection, also of the year 1530, and inscribed as below.

No. 287. *Portrait of a Young Man.*

Lodovico Martinengo, in a red mantle and cap, the latter with a white ostrich feather in it, the costume of the Compagnia della Calza. The right hand is raised and holding a glove; in the background is a green curtain. The picture is inscribed on a white scroll—Ludovicum Marti. Ætatis suæ Anno XXVI. Bartolom. Venetus faciebat MDXXX. xvi. zun. Half-figure, life size.

On wood, 3 ft. 5¼ in. *h.* by 2 ft. 4 in. *w.*

Purchased, for the National Gallery, in Venice, of the heir of the Conte Girolamo Martinengo, in 1855.



VENEZIANO (Domenico.) *See* **DOMENICO.**

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* "Lermolieff" (Giov. Morelli) *Werke Italienescher Meister*, etc., p. 164, who identifies some other, but unsigned, pictures as the work of this painter.

VENUSTI (MARCELLO).

VENUSTI was a native of Como,* and was born probably within the first quarter of the 16th century. By Vasari's account he became a pupil of Perino del Vaga, and in that case he must have gone to Rome at an early period of his life. From Perino's designs he executed in Castel Sant' Angelo a fresco of *The Madonna with various Saints.* He painted the whole chapel of S. Giovanni Evangelista, together with an altar-piece for the same, in the Church of Santo Spirito; and in the church of La Pace a fresco of *Christ disputing with the Doctors.* A reduced copy in oil of *The Last Judgment* in the Sixtine Chapel brought him into favour with Michelangelo, from a cartoon by whom he produced, at the cost of Messer Tommaso de' Cavalieri, an *Annunciation* for the church of St. John Lateran.† Thus MARCELLO, who possessed less fertility of invention than command of his brush, accepted the modest part of putting into colour the designs of more original artists, and became best known by his small copies in oil of drawings by Michelangelo, to whose groups he added backgrounds of his own composing. Of such works he produced a great number, sometimes repeating a favourite subject to please his several patrons. He also obtained celebrity in portraiture. Some likenesses which he made of Pope Paul III. are highly praised by Vasari. MARCELLO's execution is extremely careful yet vigorous. A thorough master of form, he was well qualified to appreciate, and faithfully render, the consummate drawing of Michelangelo. In colouring he seems to have been much guided by Florentine example; yet the harmony in some of his works is almost Venetian; perhaps contact with Sebastian del Piombo at Rome was not without its effect upon him. MARCELLO's will is dated October 14, 1579, and his death must have soon followed. He married twice; first Tarquinia della Porta, by whom he had a

* Vasari calls him a Mantuan; but Bartolotti (*Artisti Lombardi a Roma*), has shown that he was of Como. See also Milanesi, *Op. di Gior. Vasari,* VII., p. 574, note 4.

† This picture is still *in situ.* Another picture painted at Rome was a panel for the Company of St. Bernard, dated 1563.

son, Michelangelo; secondly Camilla Nunzi, who bore him eight children.*

No. **1194.** *Christ driving out the Traders from the Temple.*

The groups of figures in this composition are from designs by Michelangelo. The architectural background with its twisted columns is probably of Marcello's own invention.

On wood, 1 ft. $11\frac{3}{4}$ in. *h.* by 1 ft. $3\frac{1}{4}$ in. *w.*

Purchased at the Beckett-Denison sale, out of the interest of the "Lewis Fund," in 1886. Previously in the collection at Hamilton Palace, and formerly in the Borghese Gallery.

No. **1227.** *The Virgin, the Child Christ (sleeping), St. Joseph, and the youthful St. John the Baptist.*

A well-known composition by Michael Angelo, known as "Il Silenzio." In the centre the Virgin, facing the spectator, is seated on a bench, with one knee crossed over the other. She lays aside a book, and watches the slumber of the Boy Saviour, who, unclad, lies partly on the seat and partly on her lap. Behind, on the left, the young Baptist, with a leopard-skin over his head and shoulders, leans forward earnestly; on the right St. Joseph, resting his chin on his hand, seems buried in contemplation. A green curtain at the back relieves the whole group.

On wood, 1 ft. $4\frac{1}{2}$ in. *h.* by $10\frac{3}{4}$ in. *w.*

Purchased in 1887 from Messrs. Agnew and Sons, out of the interest of the "Lewis Fund." Previously in the Hamilton Palace Collection, and formerly in the Borghese Gallery.

VERMEER (JAN) OR VAN DER MEER OF DELFT.

This painter whose works excited comparatively little interest until attention was drawn to them by the distinguished critic Th. Thorè (better known under the pseudonym of W. Bürger)† was born in 1632 and was a pupil of Carel Fabrizius.‡ After

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* Michelangelo, Marcello's first-born, reared to his father's art, was pursued by the Holy Office for practising "magic," and had to do penance. He afterwards became professor of mathematics, and wrote (1606) a treatise on military architecture, which remained in manuscript.

† *See* the October, November, and December numbers of the Gazette des Beaux Arts for 1866.

‡ Not, however, in the strict sense of the term, but only as being strongly influenced by Fabrizius. *See* "L'art et les artistes Hollandais" by H. Havard. Paris 1879. Tom. IV. p. 67.

the death of Fabrizius, who was killed in the explosion of a powder-mill at Delft on October 12 1654,* Vermeer is supposed by Burger to have worked under Rembrandt, as evidenced by a picture painted in 1656, containing four life-sized figures called "*Les Courtisanes*" in the Dresden Gallery. In 1660 he returned from Amsterdam to Delft, and was one of the six heads of the Guild of St. Luke in that town in 1661. In 1668 he was still living at Delft. He was married in 1653 and died at Delft in December 1675. Besides the "*Courtisanes*" there is in the same Gallery "*Le Geographe au Compas*" also of the year 1656; and "*La Laitierè*" the fine picture in the Six collection at Amsterdam is supposed to be of the same date. The "*Geographer with the Globe*" sold at Christie and Manson's in 1863 is of the year 1668. Vermeer's pictures have often been attributed to De Hooch, *e.g.*, "*The Interior of his Studio*" in the Czernin Gallery at Vienna where the signature P. de Hooch is false, the real signature, I. Vẽr Meer, being visible on the lower border of the map hung on the wall. Other of his pictures have been attributed to Terburg, and Bürger recognizes some pictures by him as still passing under other and better known names. His works are rare; they represent domestic scenes, portraits, landscapes and views of towns†; that he was thought much of in his lifetime is evidenced by his having received prices as good as Gerard Dou. Vermeer is remarkable for the quality of light displayed in his interiors, in which he is not surpassed by De Hooch himself. The picture described below (No. 1383) is a conspicuous example of this quality and of the cool general effect which is peculiar to him. The head has unfortunately suffered from over-cleaning, showing the grey under-painting which gives the picture a colder aspect than it would otherwise have. A catalogue of his pictures by Bürger is to be found in the Gazette des Beaux Arts for December 1866, and in H. Havard's "Van der Meer de Delft," Paris 1888.

No. **1383.** *A young Lady at a Spinet.*

In a room paved with squares of white and black marble, a young lady wearing a white satin dress with full sleeves, and a bodice of blue silk stands before a spinet, with her hands upon

* There is in the National Gallery a view of Delft after this explosion by Egbert Van der Poel: No. 1061.

† A view of Delft is at the Hague and is reproduced by lithography in the "Galerie Royale de la Haye," Desguerrois, 1883.

the keyboard. Her figure is nearly in profile, but her face is turned towards the spectator. On the wall behind her hangs in a black frame a painting of Cupid, holding a bow in one hand, and holding up a card or letter with the other. Near this picture is a smaller one, a landscape enclosed in a gilt-frame. On the left of the composition is a casement which lights the apartment. On the right of the foreground is a chair covered with blue velvet. The same lady appears seated at the same spinet in a picture which was exhibited at the Winter Exhibition of the Royal Academy 1893-4.

Signed, in a monogrammatic form, I. V. Meer.

On canvas, 1 ft. 8 in. *h.* by 1 ft. 6 in. *w.*

Sold at Amsterdam 1714, and again in 1797 at the sale of the Danser-Nyman collection. It then passed into the Solly collection and was sold at the sale of Mr. Solly's pictures in London in 1847. It belonged later to Bürger and was purchased in London for the National Gallery form Messrs. Lawrie & Co. in 1892.

There is a poor etching of it by Valentin in the October number of the Gazette des Beaux Arts for 1866.

VERNET (Claude Joseph),

One of the most celebrated of the French landscape and marine painters, was born at Avignon, August 14, 1714. He was instructed by his father Antoine Vernet, and Adrian Manglard, a landscape painter. He went in 1732 to Italy, with a view of improving himself in historical painting; but the beautiful scenery of Genoa and Naples induced him to devote himself entirely to marine landscape. He remained in Italy, excepting a short visit to Greece, about twenty years, during a considerable portion of which time he was in great poverty; a picture was sold at the sale of M. de Julienne for 5,000 francs, which Vernet had painted for a single suit of clothes. In 1752 he was invited by Louis XV., through M. D. Marigny, to Paris: he was elected a member of the French Academy of Arts in the following year. It was in this year also, 1753, that he was commissioned by the French Government to paint his celebrated pictures of the sea-ports of France. He painted in all fifteen views,* which occupied him the greater part of ten years: for each picture he received, including his travelling expenses, only 7,500 francs; the king, however, gave him apartments in the Louvre.

Vernet died at Paris Dec. 3, 1789: he was the grandfather of the eminent painter Horace Vernet.†

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* They are engraved by Le Bas. and are now in the Louvre.

† Gault de Saint Germain, *Les trois Siècles de la Peinture en France*, Paris, 1808; *Les Ports de France, peints par Joseph Vernet, &c.*, Paris, 1812; *Biographie Universelle.*

No. 236. *Castle of Sant'Angelo, Rome.*

With the Bridge of Sant'Angelo and neighbouring buildings, and a fête on the Tiber, representing tilting in boats, and other festivities. Numerous small figures.

On canvas, 3 ft. 3 in. *h.* by 4 ft. 7½ in. *w.* Engraved by P. J. Duret.

Painted at Rome in 1750. Formerly in the collection of the Marquis de Villette. Presented to the National Gallery by Lady Simpkinson, in 1853.

Joseph Vernet. f.
·Romæ · 1750 ·

No. 1057. *A Landscape.*

View of a river winding between rocky and partially wooded heights. In the foreground is a group of figures in repose or engaged in fishing. In the middle distance to the right is a long low building, with a flat dome and classic portico. Another building, from which a tower rises, is seen in the background. Sky luminous and crossed by light fleecy clouds.

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 5 in. *w.*

Bequeathed by the late Mr. John Henderson in 1879.

No 1393. *View of a Mediterranean sea-port.*

On the right of the picture is a stone quay flanked by the fortified wall of a rampart, at the foot of which a party of Turkish or Albanian merchants are smoking, while a gentleman in the costume of the last century escorts two ladies towards a pleasure-boat, which has just been run ashore to receive them. In the middle distance is a mole or jetty, from which rises a circular tower set on a polygonal base and surmounted by a light-house. Beyond, on the left, a frigate, flying the Dutch tricolor flag at her stern, rides at anchor in still water, surrounded by boats. In the distance is seen part of a town behind which rise steep hills, crowned by a citadel and outworks. Sunset effect.

On canvas, 3 ft. 2 in. *h.* by 4 ft. 4¼ in. *w.*

Presented in 1893, by Mrs. Tarratt.

VERONESE. *See* **CALIARI.**

VERONESE SCHOOL. XV. CENTURY.

No. 1135. *The Legend of Trajan and the Widow.* (I.)

On the left of the picture, the Emperor Trajan, crowned and mounted on a horse, rides forth from the gates of a city accompanied by an armed retinue. He is accosted by the widow, who, pointing to the dead body of her son lying in the road, demands justice from the Emperor. On the right a mounted soldier turns round on his horse to look at the corpse. In the background are buildings.

On panel, 1 ft. 1½ in. *h.* by 1 ft. ½ in. *w.*

No. 1136. *The Legend of Trajan and the Widow.* (II.)

Companion picture to the preceding one. On the right of an open courtyard, Trajan, seated on a high marble throne, and bearing a sceptre, delivers judgment to the widow, who stands before him surrounded by guards. In the foreground to the right is a horse led by a soldier. Buildings in the background.

On panel, 1 ft. 1½ in *h.* by 1 ft. ¾ in. *w.*

Both were purchased at Venice in 1883.

VICTORS (Jan).

Jan Victors, (Victor, Victoors or Fictoors), one of Rembrandt's many scholars, was born in 1620 at Amsterdam, and died there after 1672. In 1642 he married Jannetje Bellerts, by whom he had a numerous family. Ambition led him to paint historical and biblical subjects on a rather large scale. In some of these, of early date, he succeeded in imitating the more obvious of his master's peculiarities. Victors displays better capabilities when on canvases of moderate size he treats subjects of ordinary street life; or when he essays portraiture; as in the charming *Young Girl at a Window* in the Louvre, painted as early as 1640, or in the fine portrait of the Burgomaster Appelman in the Museum at Haarlem. Good samples of his street and village scenes are: *The Itinerant Toothdrawer*, of 1648, and *The Pork-butcher*, of 1654, both in the Ryks Museum at Amsterdam. In the same Gallery, and in those of the Hermitage, Brunswick, Berlin, Copenhagen, Munich, Dresden and Frankfort may be seen specimens of his efforts in quasi historical painting.*

* Jacob Victors, of a younger generation apparently, an excellent bird-painter, also practised at Amsterdam.

No. **1312.** *The Village Cobbler.*

In the centre of the picture a village housewife (or waiting woman?) is giving instructions about the repair of her shoes to a cobbler, who sits at his stall. Behind him, to the left, a man is selling turnips to an old woman. On the right a peasant boy in a tattered coat trundles a barrel, while a dog barks at his heels. In the background, rustic houses, trees, and a church, with figures in the middle distance.

On canvas, 2 ft. *h.* by 2 ft. 6 in. *w.*

Purchased in 1890, from Messrs. P. & D. Colnaghi.

VINCI (LEONARDO DA)

Was born in 1452 in the fortified village of Vinci near Empoli in the Val d'Arno. His father, Ser Piero da Vinci, was a notary.* Of noble physical type, LEONARDO was endowed with a combination of intellectual qualities such as probably no other man has ever possessed. In his mind science and art seemed married to one another. His unresting spirit in its thirst after knowledge left no department of nature unexplored, and while thus impelled to the closest observation of her phenomena, and the deepest research into her laws, his astonishing inventive and constructive genius suggested the application in a thousand diverse forms of the knowledge he had won†. Here he has to be dealt with only in his capacity of artist, wherein he stands unsurpassed; for to an exalted imagination he added every other quality that art demands in her followers, and it was to art, and to painting in particular, that he desired specially to devote himself from his earliest years. He was placed in his youth by his father with Andrea Verrocchio, of Florence, a master well chosen; for in this man's earnest and discursive mind were many points of contact with that of his illustrious pupil. In such congenial companionship LEONARDO rapidly developed his

* Leonardo was not born in wedlock. His mother, whose name was Caterina, was of good family, but never became the wife of Ser Piero, who afterwards married four times, and had other offspring. Leonardo was reared in his father's home, as a legitimate child. Amoretti (*Memorie di L. da V.*, p. 14), shows that he must have been in fact legitimated. Caterina married Accatabriga di Piero del Vacca, of Vinci.

† The manuscripts left by Leonardo prove the immensity of his range in the sciences. He seems to have really led the way in inductive philosophy. He studiously avoided and distinctly condemned the habits of vague speculation common in his time, when science was still in the bonds of mysticism. He rigorously based his conclusions on careful observation and experiment. But his vast imagination suggested analogies which escape the plodder in science; and if it sometimes misled him, it yet gave him that divining power whereby he anticipated many of the results at which modern research has step by step arrived.

extraordinary aptitudes, maturing himself in design, painting, and the plastic arts. In 1472 he was enrolled in the company of painters, but he retained his connexion with Verrocchio until 1477 at least, although he appears to have been then working independently. In 1478 he was charged with the execution of a picture for St. Bernard's chapel, in the Palace of the Signory, and the same year he himself records the commencement of two pictures of the Virgin. In 1480 he contracted to paint an altar-piece for the monks of S. Donato at Scopeto. But proof is absent that any one of these commissions was fully carrie out. It was in this first Florentine period of his life that he proauced the famous *rotella* or target of fig-wood on which was depicted a fantastic monster so terribly real as to inspire fear; a *Madonna*, which afterwards belonged to Clement VII.; a head of *Medusa*, of which the well-known picture in the Uffizi is perhaps a copy; a highly finished cartoon of *Neptune with his car and sea-horses on the waves;* another of *Adam and Eve in Paradise, surrounded by animals;* portraits in charcoal or crayons of Amerigo Vespucci, and of Scaramuccia a Gipsy chief, &c. Such are the scanty notices transmitted to us of LEONARDO's purely artistic activity at this period. A subsequent interval of either three or five years remains for us a blank in his history, and whether this uncertain term was spent at Florence, or partly in various employment elsewhere, is open to conjecture. The date of his removal to Milan to take service with the Regent (afterwards Duke) Ludovico Sforza, has been variously given as 1483 and 1485. According to Vasari he was called thither merely to amuse the luxurious court as a brilliant musician and improvisatore. This is scarcely credible.* Far more likely is it that Ludovico, who had long contemplated the erection of an equestrian statue of his renowned father, Duke Francesco, desired to profit by the genius of LEONARDO in the furtherance of that project. There is ground for the belief that the preliminary studies for the statue were begun soon after LEONARDO's arrival at Milan. Certain it is that this universal man, during the years he spent there down to the fall of Ludovico in 1499, found no lack of employment from his patron in all those many functions

* It is true that a passage in a short anonymous manuscript memoir of Leonardo in the Magliabecchian Library, dating from the first half of the 16th century, seems to give some colour to Vasari's story. However, it would appear more probable that Leonardo, who had constructed a silver lute or viol of singular form, merely took the occasion of his first introduction to the prince to present him with the instrument as a complimentary offering. *See* G. Milanesi, in the *Archivio storico Italiano.* Seria terza, T. XVI., 1872, p. 227.

for which his talents and his acquirements fitted him. From the heaviest undertakings in engineering and hydraulics to the construction of a smoke-jack, from the most elevated works in painting and sculpture to the direction of court festivities, he was never idle. He founded there the famous Vincian Academy of Arts, over which he presided, and in the interests of which he made those elaborate notes for a complete treatise on the theory and practice of art which were posthumously published from his manuscripts. With his friend the mathematician Fra Luca Paciolo, he pondered problems of abstract science; while at the same time he extended his anatomical studies to the horse. Art had not languished in the Milanese previous to the coming of LEONARDO. More than one prince of the house of Visconti had given to it an impulse, and the great Francesco Sforza encouraged art as well as literature and science in his territories. LEONARDO therefore found a congenial soil, in which the seed he sowed took root. He attracted around him a number of devoted and emulous young scholars, and strongly influenced many of the older painters. In fact he formed a new Milanese school, which took a distinguished place in the history of painting. His own crowning work in this branch of art, which he considered the highest of all, and the most arduous, was the *Last Supper* ("Cenacolo") executed in oil colours on an end wall of the refectory in the Dominican Convent of S. Maria delle Grazie. Therein the artist brought to bear all his inventive power, all his technical knowledge, all his profound study of human form, physiognomy and character. In this sublime work the ideal and the real were blended in perfect unity, and the grandest and most difficult problem in art was solved.* We have but passing notices of other paintings finished during this first and prolonged stay at Milan. Before the execution of the *Cenacolo,* Giov. da Montorfano had covered the opposite wall of the same chamber with an immense fresco of the *Crucifixion.* Ludovico now wished to have portraits of himself, his wife Beatrice d'Este, and their children introduced in the foreground as worshippers; LEONARDO was induced to undertake the task. The oil medium

* It is questionable whether the half obliterated painting we now see contains any traces of Leonardo's pencil. Lomazzo, between 1580 and 1590, describes the great work as totally ruined. Since that time it has undergone many "restorations," The grand *composition* remains. Several old copies of it exist. The best of these is that by Da Vinci's pupil Marco d'Oggionno, which belongs to the Royal Academy of Arts in London. The same institution is also fortunate in the possession of a cartoon of exquisite beauty by Leonardo, representing the Virgin and St. Anne, with the infants Jesus and St. John.

which he chose by predilection was ill-fitted to unite with fresco, and the group he painted is now a shadowy wreck. About the same time Ludovico caused him to paint portraits of Cecilia Gallerani and Lucrezia Crivelli,* high-born and fair, but frail ladies of the court. The political and social troubles which attended the later years of Ludovico's usurpation of the dukedom culminated in 1499 in the march of Louis XII. of France into Lombardy, and the flight of the Duke, who, however, was reinstated in the next year by the aid of the Emperor and the Swiss, though only to be again overthrown, and carried captive to France, where he died in 1510. In 1500, therefore, may be dated the departure of LEONARDO from Milan, and his return to Florence with his pupil Salaïno and his friend Paciolo. Here he was welcomed by the Gonfaloniere Pietro Soderini, who bestowed upon him a salary. Nevertheless he seems to have roamed much through northern and central Italy in the two following years, taking service for a time with Cesare Borgia as architect and military engineer. He was again at Florence in 1503. The Florentine government had resolved to have the Hall of Council in the Palace of the Signory adorned with mural paintings, and LEONARDO and M. Angelo were commissioned to prepare cartoons for two great subjects illustrating memorable events in the history of the Republic. That chosen by, or assigned to, LEONARDO, was the *Battle of Anghiari*, in which the Florentines in 1440 routed the forces of Filippo Maria Visconti, Duke of Milan. The man who had presented the solemn moment of the Last Supper with a dignity and pathos never equalled, who could pourtray feminine loveliness with a sweetness and grace peculiar to his pencil, was now called upon to bring before the eye the turmoil of battle and the fierce passions inspired by the struggle for victory. In this he was no less successful than heretofore in other themes. The painting itself was begun, but as the surface of the wall was improperly prepared for the oil medium, the work perished in the very process of execution, and LEONARDO abandoned it in despair. The cartoon, together with that of M. Angelo, remained visible to the public, and artists from all parts of Italy flocked to study the achievements of the two Titans of modern art. Both cartoons have

* The beautiful, though somewhat impaired portrait in the Louvre, commonly styled "La Belle Féronnière," has been supposed to represent Lucrezia Crivelli. This is a mere conjecture, though the attribution of the picture to Leonardo admits of no reasonable doubt.

long since perished, sharing the evil fate which haunted LEONARDO in almost all his undertakings.* One work of his of this period has happily been preserved to us, though injured by time, in the weirdly beautiful portrait, known as *La Gioconda*, in the Louvre. The recorded portrait of the lovely Ginevra Benci is lost, as are other productions of this time. LEONARDO remained at Florence until 1506. In 1507 we find him again at Milan, on the service of Louis XII., and resuming the direction of the Martesana canal. He occasionally revisited Florence, notably in 1511, when he had to establish his claim to a share in certain property left to him and his half brothers by an uncle. Meanwhile troubles again afflicted Milan, and LEONARDO, perhaps encouraged by Giuliano de' Medici, brother of the new Pope Leo X., departed thence for Rome, late in 1514, accompanied, as he himself records, by his friends "Giovanni (Beltraffio?), Francesco Melzi, Salaïno, Lorenzo, and Il Fanfoia." His stay at Rome was of short duration. He met with little favour from the Pope, and in 1515 returned to Milan, where the young king, Francis I., having conquered at Marignano, had re-established the French dominion. Francis was fascinated by the now senescent but still imposing genius. He persuaded LEONARDO to accompany him to France in the following year, and lodged him and his faithful friend Melzi in the Château de Cloux, near Amboise. But the vital powers of LEONARDO were giving way. In April 1519 he made his will, leaving Melzi his executor, and died May 2 of the same year. By his own wish he was buried in the church of St. Florentin at Amboise.†

Apart from the credit due to LEONARDO as an ennobler of style in art must be reckoned his services in the inculcation and practice of the science of *chiaroscuro*. He was the first to

* Da Vinci's cartoon, or at least part of it, must have lasted down to the beginning of the 17th century, when Rubens copied the (probably) chief group in the composition, representing mounted warriors in strife for a standard. Edelinck's engraving after this copy is well known.

† He left to Francesco Melzi all his manuscripts, drawings, and moveables. In the vicissitudes which these manuscripts underwent after Melzi's death large portions were lost. Those which remain are still voluminous. They are scattered in codices of unequal bulk in public and private libraries in Italy, France, and England. The history and bibliography of the manuscripts will be found in Dr. J. P. Richter's *Literary Works of L. da Vinci, &c.*, London, 1883. Appendices I. and II. The bibliography of Leonardo himself is too immense in extent to be detailed here. Carlo Amoretti's *Memorie storiche su la Vita di L. da Vinci*. Milano 1804, may still be read with profit and pleasure. But the important work—*Les Manuscrits de Léonard de Vinci, publiés par Charles Ravaisson-Mollien*; Paris, Quantin, containing facsimile reproductions of the originals must be expressly mentioned.

investigate the laws of light and shade, and to note the subtleties of gradation and reflex. His aim in practice was to give the utmost relief and rotundity to objects represented on a flat surface, and to avoid hardness while preserving firmness of outline. Nor was he less observant of the conditions of aërial perspective, almost unperceived by his predecessors; though, it must be admitted, finely appreciated by his contemporary, Pietro Perugino.

No. **1093.** *The Virgin of the Rocks.*

A flowery spot amidst dark basaltic rocks. Through a chasm in these are seen in the distance lofty rocks of similar formation, between which a broad river flows. In the foreground, the Virgin Mary kneels facing the spectator, and lays her right hand affectionately on the shoulder of the little St. John, as if in sympathy with his adoration of the infant Saviour who, seated on the ground supported by an angel, and regarding St. John, makes the sign of benediction.

On wood, arched at top, size 6 ft. $\frac{1}{2}$ in. *h.* by 3 ft. $9\frac{1}{2}$ in. *w.*

Purchased in 1880 from the Earl of Suffolk and Berkshire, in whose collection at Charlton Park, Wilts, it had long been.

This picture minutely corresponds to the description given by Lomazzo (*Trattato dell' Arte della Pittura*, 1584, Lib II., cap. XVII., and Lib. IV., cap. I.) of a painting by Leonardo, which, in the writer's time, was in the chapel of the Conception, church of S. Francesco, Milan. Lomazzo highly praises this as a remarkable example of Leonardo's art. It remained in the chapel until some period between 1751 and 1787. In the latter year it is stated by Bianconi (*Nuova Guida di Milano*, 1787, p. 279) to be no longer there, although two panels, between which it had hung, each containing an angel playing on a musical instrument, were still *in situ.* Now, in or about 1777, the picture in this gallery was brought to England by Gavin Hamilton, and sold by him to the Marquis of Lansdowne, for whom, and for other collectors, Hamilton had long acted in Italy as purveyor of works of art. At a much later period it passed, by exchange, from the Marquis's collection into that of the Earl of Suffolk at Charlton Park. The several remarkable coincidences cited above seem sufficient to establish the identity of the Charlton picture with that described by Lomazzo.

The well-known *Vierge aux Rochers* in the Louvre, though similar in general composition to the Charlton picture, presents, however, among numerous minor differences, one important and essential variation. In it the angel looks out towards the spectator, and points with his right hand to the infant Baptist. In this peculiarity the Louvre example differs from Lomazzo's description.

It should be observed here that in our picture the ill-drawn gilt *nimbi* over the heads of the three principal figures, as well as the clumsy reed cross which rests on St. John's shoulder, are additions of a comparatively late period; probably of the 17th century.

VIVARINI (ANTONIO),

Or ANTONIO DA MURANO,* was the eldest of a family of painters, native in the island of Murano, who in the 15th century played a prominent part in the development of the Venetian school. ANTONIO'S name is first found in subordinate conjunction with that of a certain Zuan (Giovanni) da Murano, who appears to have been a German by birth. IOANNES ET ANTONIVS DE MVRIANO F(ecerunt) is the form of their joint signature on works dating from 1440 to 1446, when it changes to IOHANES ALAMANVS, ANTONIVS, etc.: for it is not doubted that the Johannes of all these inscriptions is the same person. The paintings themselves are generally large altar-pieces, sometimes in several compartments, set in Gothic tabernacle-work, and profusely adorned with gold, embossed or flat, in the draperies and other accessory parts. Some distant affinity with contemporary German art of the Cologne school may be traced in these works, but a much stronger resemblance to those of Gentile da Fabriano who, some twenty years earlier, had painted together with Vittore Pisano in the Ducal Palace at Venice. They are bright in colour, soft in execution, without positive shadow, and devoid of any ascetic tendency In the great altar-piece of 1446 (on canvas) in the Academy at Venice, the crowned Virgin, with the Child Saviour standing on her knee, is seated in a niched and pinnacled chair of state on a dais in an open court, while the poles of a lofty canopy that overtops the throne are steadied below by four small angels in long dresses. On the same dais stand, two on each side, the Doctors of the Church in their ecclesiastical robes. The dais rests on the flowery sod, and its face, instead of forming

* The name of Vivarini was never used by Antonio himself, although it has been applied to him retrospectively by the historians of Venetian art. See note to the succeeding notice of his brother Bartolommeo.

a right-line, is cut out in a series of double curves, ornamented with pierced work. This is the most important production of the combined masters. In 1450 the name of Johannes the German disappears, and ANTONIO had entered into partnership with his younger brother, Bartolommeo, as is shown by the inscription on the great altar-piece in the Pinacoteca of Bologna.* Some works by ANTONIO alone are, however, extant; such as an altar-piece in the Lateran at Rome (formerly in Sant 'Antonio at Pesaro), an *Adoration of the Kings* in the Berlin Museum, and, in this Gallery, two wings of an altar-piece. He is said to have lived until 1470.

No. **768.** *Saints Peter and Jerome.*

Full length figures about half the scale of life; inscribed on pedestal, SANCTUS PETRUS SANCTUS GERONIMUS. The latter Saint wears his cardinal's hat and holds a partly open book from which rays are proceeding, under his arm is the model of a church; St. Peter holds a book and the two keys, embossed and gilt.

In tempera. On wood, 4 ft. 6 in. *h.* by 1 ft. 5½ in. *w.*

Formerly in the Zambeccari Gallery, Bologna. Purchased from the collection of Sir Charles Eastlake, in 1867.

No. **1284.** *St. Francis and St. Mark.*

On a quaintly-shaped pedestal inscribed with their names and surrounded by a low traceried screen the two Saints stand beside each other. St. Francis, who wears the habit of his order, holds a crucifix in his right hand. St. Mark, clad in a crimson tunic and blue mantle (both bordered with gold embroidery), bears a clasped volume. Above the screen rose bushes appear, relieved upon a dark background.

The companion picture to No. 768.

In tempera. On wood, 4 ft. 6 in. *h.* by 1 ft. 5½ in. *w.*

Purchased from Dr. Jean P. Richter out of the interest of the "Clarke Bequest," in 1889.

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* This altar-piece was commissioned, as an inscription upon it shows, by Pope Nicholas V. in commemoration of Cardinal Albergati.

VIVARINI (BARTOLOMMEO).*

This painter, the younger brother of the subject of the foregoing notice, first claims attention through the union of his name with that of Antonio on the altar-piece of 1450 in the Bologna Gallery to which reference has been made already. This important work, resplendent in its pinnacled Gothic frame, consists of twelve panels in two tiers. The central part represents the enthroned Madonna who, with her mantle drawn over her head, and her hands joined in prayer, looks down on the naked sleeping Infant in her lap: two little angels float above holding a crown over her head. This group is surmounted by a *Pietà*, flanked by two angels. The other compartments contain, in the lower row, four whole figures, and in the upper row, as many half figures, of Saints. These bear a general resemblance to analogous figures in the altar-piece of 1446 by Giovanni and Antonio of Murano in the Venice Academy. But a new element has made its appearance, and the influence of the Paduan school of Squarcione is marked in the lengthened forms, in the meagre limbs of St. John the Baptist and St. Jerome, and in the increased severity of the male heads throughout; the type of the Madonna is entirely changed; the colouring retains its brilliancy, but the forms are more distinctly relieved by shadow. It is evident that a new hand had come to the work, and taken the chief share in it, and that BARTOLOMMEO, though most likely reared under his brother, had studied in Padua also. This altar-piece foreshadows his later course. Working upon the lines there indicated, he unfolded greater capacities as he proceeded, and disclosed a very decided individuality, wanting, however, in comprehensiveness and inventive power. He laboured hard after correctness of form, without thoroughly attaining it: he sought an ideal in his Madonnas without imaginative force enough to realize it, although the type which he did succeed in producing is gentle and pleasing. The motive of the group of the Virgin and the sleeping Child in the Bologna altar-piece was repeated by

* The family name, Vivarini, does not occur on any picture by Bartolommeo earlier than that of the Beato Giovanni da Capistrano (Louvre, No. 467), which is signed:—*Opus Bartholomei Vivarini de Murano*, 1459. Previously his signature ran *Bartholomeus de Muriano* (or *Murano*), or in the genitive after *Opus*. Another form is:—*Factum Venetiis per Bartholomeum Vivarinum*. This is found on works of late date, and, as has been pointed out by Sgr. Giov. Morelli (*Die Werke Italienischer Meister*, etc., p. 397, note 1), only on those painted by assistants from the master's designs.

BARTOLOMMEO in other instances, and generally with some improvement. The Child, for instance, in the altar-piece at Naples (1465), shows a great advance in the ease and naturalness of the posture, though in the whole group the general lines of the Bologna composition are repeated, even to the charming disposition of the Virgin's robe about her feet. In the heads of aged men he often, like the Paduans, exaggerated severity into grimness; but he could occasionally rise to grandeur, as in the stern but majestic *St. Augustine* in SS. Giovanni e Paolo, a really impressive figure, intensely full of character. In the arrangement of drapery—a study in itself—BARTOLOMMEO shows feeling and mastery. It is in colouring, however, that he deserves a high reputation among the painters of the earlier Venetian school. The ornate character of his altar-pieces, with gold heightening, garlands of fruit and flowers and fluttering fillets, is borrowed from the Paduans, and lends festal pomp and solemnity to the whole. Two of his best works are triptychs in the church of the Frari at Venice, the centre-pieces of which contain in the one case a St. Mark, in the other a Madonna, enthroned, flanked by Saints in the side-panels. Great inequality is observable in the works ascribed to BARTOLOMMEO; no doubt many of them were executed in part, some altogether, by assistants. In his later years decay of power shows itself. The last date in connexion with his work is 1499; how long he may have survived that year is not known.

No. 284. *The Virgin with the Child in her Arms.*

The Child sitting upon a cushion. Behind, are standing, one on each side, St. Paul holding a sword, and St. Jerome with a book in his hands. Figures life-size, gold ground. Inscribed below—OPUS BARTOLOMEI VIVARINI DE MURANO.

In tempera. On wood, 3 ft. 1 in. *h.* by 2 ft. 1 in. *w.*

Originally in the Contarini Gallery.* Purchased at Venice from the Conte Bernardino Corniani degl' Algarotti, in 1855.

OPVS+BARTOLOMEI+VIVARINI+DE MVRANO

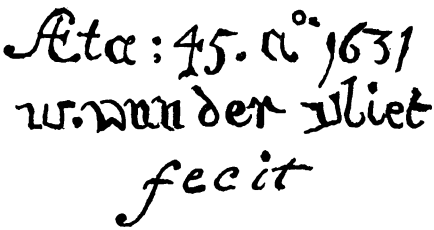
* This picture is fully described in the *Atti dell' Accademia di Venezia*, 1817, p. 43, note, and p. 51, note.

VLIET (WILLEM VAN DER)

Was born at Delft in 1584. He painted historical subjects and portraits; his works are extremely rare, and very little known. He died on the 6th of December 1642.*

No. 1168. *Portrait of a Jesuit.*

A life-size, seated figure, seen to the knees. Dressed in a black cassock and gown, with a white collar. The face nearly full; the hair of the head dark and cropped; moustache and pointed beard of reddish brown. He sits in an arm-chair by the side of a table, on which a crucifix lies resting on some books. Dark grey background. Signed in the right-hand lower corner.



On panel, 3½ ft. 8½ in. *h.* by 2 ft. 9½ in. *w.*

Purchased in London, at the sale of the effects of Mr. William Russell, out of the interest of the "Clarke Bequest," in 1884.

WALSCAPPELLE (JACOB),

Or WALSCAPELE, was one of the first painters of fruit and flowers of his time. He was clearly under the influence of Jan Davidsz de Heem; but of his life nothing further is known than that he was painting at Amsterdam from before 1667 until 1717–18, and possibly later.

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* "Necrologium van Delftsche Kunstenaars," in *Archief voor Nederlandsche Kunstgeschiedenis:* Deel. VI., p. 9 Rotterdam, 1881–1882.

No. **1002.** *Flowers, Insects, and some Strawberries.*

In a glass bowl; a pink lying on the stone on which the bowl is placed. Signed JACOB WALSCAPPELLE.

On canvas strained on wood, 1 ft. 11 in. *h.* by 1 ft. 6½ in. *w.*

The Wynn Ellis Bequest. 1876.

WEENIX (JAN BAPTIST)

Was born at Amsterdam in 1621, and was the son of an architect. He studied under Micker, Abraham Bloemart, and Nicolas Moeyart. He next visited Italy, and spent the interval between 1642 and 1646 chiefly at Rome, where he acquired the habit of signing himself GIOVANNI BATISTA. Returning to Amsterdam, he remained there until 1649, after which he removed to Utrecht. In 1657 he changed his residence for the château of Ter Mey in that neighbourhood, and there died in 1660.* JAN BAPTIST WEENIX was a gifted and robust artist of versatile powers, who by no means confined himself to one class of subject. While in Italy, he studied the life of the people in the field and on the sea-coast, and painted men engaged in their various occupations in the equally various landscape that surrounded them. The stately ruins of that country particularly attracted him, and they frequently play a part in his compositions, oftenest in his pictures of sea-ports, of which he produced a great number. Occasionally, though very seldom, he attempted biblical or poetical subjects.† In this country his name is chiefly associated with pictures of dead game; but in fact, though he depicted both living and dead animals with his accustomed fidelity to nature and largeness of treatment, subjects of this class were rather the predilection of his later years, and many of those ascribed to him, when not signed, are the work of his son Jan Weenix. His nephew Melchior d'Hondecoeter was also his pupil.

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* Houbraken places the death of J. B. Weenix in 1660, and his statement is confirmed by independent evidence. (See the Catalogue of the Berlin Gallery, 1883, p. 522.) No picture, therefore, bearing a genuine date of a later year can be by this painter, but would rather be the work of his son.

† In the Dresden Gallery is a *Meeting of Esau and Jacob*; in the Berlin Museum *Erminia among the Shepherds*.

No. **1096.** *A Hunting Scene.*

In the foreground, to the left, dogs life size; to the right a dead deer which a man is about to cut up. Landscape background.

On canvas, 8 ft. 7½ in. *w.* by 6 ft. 5 in *h.*

Presented by the Trustees of the British Museum, in 1880.

WEENIX (JAN), *the Younger,*

Was born at Amsterdam in 1640, and was the scholar of his father, Jan Baptist Weenix, who died when JAN was only 20 years old; even then the son had completely acquired his father's style, so that his earlier works cannot be distinguished from those of Jan Baptist Weenix; but he eventually surpassed his father, especially in freedom of execution, and in colouring. He painted a great variety of subjects—figures, animals, birds, landscape, ruins, fruit, and flowers, and even portraits; but his great name was acquired by his pictures of hunts, and dead game. Many excellent examples of his work are in England. From 1664 to 1668 WEENIX was at Utrecht, and from 1702 to 1712 at Bensburg, near Cologne, in the employment of John William Elector of the Palatinate. He died at Amsterdam September 20, 1719. His pictures have steadily increased in value. Van Gool, writing in 1750, notices 300 florins as a high price for a picture of dead game by Weenix; Immerzeel, less than a century afterwards, notices much higher sums, up to 1,900 florins, being paid, even in Amsterdam, for a similar piece.*

No. **238.** *Dead Game and Dog.*

Landscape back-ground with sportsman in the distance. A couple of hares, a stag, and heron: a fowling piece, and other implements of the chase, in the fore-ground.

* Van Gool, *Nieuwe Schouburg der Nederlantsche Kunstschilders, &c.*; Immerzeel, *Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, &c.*, 1842.

On canvas, 5 ft. 7½ in. *h.* by 5 ft. 1½ in. *w.*

Signed J. WEENIX, f. 1708. Formerly in the Lansdowne Collection, which was sold in 1806; bequeathed to the National Gallery by Lord Colborne, in 1854.



WERDEN, THE MEISTR VON. (*See* GERMAN SCHOOLS.)

WET (J. DE).

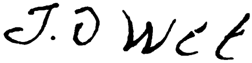
Rembrandt had, early in his career, a pupil of the name of J. DE WET. Several pictures so signed, and in two instances dated (1633 and 1635 respectively), are accepted as the work of this painter, whose baptismal name tradition has recorded as JAN.* They are to be found in the galleries of Darmstadt, Brunswick, Hamburg, Cassel, Haarlem, Augsburg, Schleissheim, Pesth and Copenhagen; and, with one exception—a *Burning of Troy* (at Brunswick), represent biblical subjects, and are, therefore, figure compositions. Some writers, however, rejecting the name Jan as resting on hearsay only, identify the author of these works with *Jacob* de Wet, who in 1661 was dean of the guild of painters at Haarlem, where he appears to have resided from 1636 to 1671, or later. The picture catalogued below seems to be the only *landscape* subject known to bear the signature of J. de Wet. Its attribution to Rembrandt's scholar is consistent with the general character of the work itself.

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* On like authority he is said to have been a native of Hamburg.

No. **1342.** *Landscape.*

A placid river flowing between shelving banks covered with verdure. On the right a rugged beech tree rises above a mass of rock. Beyond it, in the distance, is a ruined castle. In the foreground, to the left, is a ferry boat crossing the stream with peasants and cattle. Summer sky illumined by the setting sun. Signed.



On panel, 1 ft. 8½ in. *h.* by 2 ft. 3½ in. *w.*
Purchased in 1891 from Mr. Edward Habich, of Cassel.

WEYDEN (Rogier van der),

Or Rougelet de la Pasture, or, as his name is Latinized, Rogerius de Pascuis, was born towards 1400. Though a native of Tournay, he became the founder of the school of painting which had its centre at Brussels, and is known as that of Brabant, in order to distinguish it from the school of Flanders proper, with its seats at Bruges and Ghent, and the brothers Van Eyck for its leaders. Nothing is known of Rogier's life before 1426, when he apprenticed himself to a certain Robert Campin of Tournay in order to learn painting. We may assume that he had already practised some allied branch of art. In 1432 he was enrolled as Master in the Painters' Guild of Tournay. He is next heard of at Brussels in 1436 as holding the dignity of town painter there, and it may have been about that time or soon after that he received the important commission from the municipality to paint on canvas four subjects illustrative of justice in the Golden Chamber (Court of Justice) in the Hôtel de Ville. These paintings, highly praised by early travellers, are supposed to have perished in a fire which destroyed part of the building during the bombardment of Brussels by the French in 1695. Rogier's repute, and, with it,

his worldly prosperity, rapidly increased. His journey to Italy, undertaken apparently in 1449, was very probably made in response to an invitation from Leonello d'Este of Ferrara, who, like other princes of his house, patronized art and letters. In 1450, the year of the great jubilee held by Nicholas V. at Rome, ROGIER was there. What other Italian cities he may have visited is unrecorded; but he appears to have painted not only for the Estes, but also for the Sforzas, the Medici, and Alfonso of Naples. It can hardly be supposed that his intercourse with the native artists was without effect in spreading a knowledge of the northern method of oil painting through Italy. The contemporary Italian writers, Facius and Cyriacus of Ancona, laud the pathos, the brilliant colouring, and the exhaustive finish of his works. When he returned to Brussels with increased fame and honour the calls upon his activity must have been greater than ever. But it is difficult to arrange the chronology of his works, as he never signed or dated them. It will suffice here to mention some of those still extant. In the Madrid Gallery is a large *Descent from the Cross*; in that of Berlin the "Mary-Altar," a triptych, once in the Carthusian convent of Miraflores near Burgos, and the triptych of S. John the Baptist, of which a smaller but exquisite *replica* is in the Staedel Institute at Frankfort-on-Main, where is also a small *Madonna with Saints*, a beautiful work, with the Medici arms on the border; in the Belvedere at Vienna a triptych, in the middle panel of which is the *Crucifixion*; in the hospital at Beaune a triptych containing *The Last Judgment*, a master-work; in the Uffizi at Florence a *Deposition*, conjectured by M.M. Crowe and Cavalcaselle to be part of the triptych painted for Leonello d'Este at Ferrara; in Grosvenor House, London, a triptych. The *Seven Sacraments* at Antwerp, there assigned to ROGIER, is considered doubtful by some authorities.

The style of ROGIER, though thoroughly Flemish, differs widely from that of John van Eyck, and affords little ground for the story, traceable to Italian sources only, that he had been Van Eyck's pupil. The painter of Tournay seems to have been a man of strong religious feeling. His tendencies, if we may judge from the subjects upon which he mostly exercised his art, were towards the pathetic. Less intensely realistic than Van Eyck, less gifted with the desire and the power to reproduce the

phenomena of nature for their own sake, and in their completeness, he thought more of expressing the feelings common to him and the pious worshippers for whose edification he wrought. His figures exhibit deep, if sometimes rather overstrained, pathos. He strove with naïf earnestness to bring home to the senses the reality of the incidents connected with the last sufferings and death of the Saviour. Still he was naturalistic too, in the sense in which that term applies to all painters of the early Flemish school, in that he imitated with minuteness every object which he thought necessary to his compositions; but of the broad principles of chiaroscuro and subordination which Van Eyck had so wonderfully grasped, he had small perception. His scenes seem filled with the light of early morning. His colour, pale in the flesh-tints with greyish modelling, is varied and delicately rich in the clothing and other stuffs introduced. His landscape abounds in freshness and greenth. Thus he transferred to his oil pictures the light and brilliance of missal painting, an art which perhaps he had himself practised. The influence of this painter was widespread and lasting. It is very evident in the works of Dierick Bouts, Hans Memlinc, Martin Schongauer, and a number of anonymous artists of the Low Countries and parts of Germany.

Rogier married, while yet at Tournay, Elizabeth Goffaerts, who survived him, and of whom and their children several records exist. He and his wife entered a holy fraternity in 1462. He died June 16, 1464, and was buried in the church of Ste. Gudule at Brussels.*

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* Other painters of the name are mentioned in old documents. A Pieter, son of the subject of the above memoir. A Rogier, whose name occurs in the registers of the Antwerp guild in 1528. Finally, a Goswin, of Brussels, reputed to have been a grandson of the great painter, of whom there is notice as late as 1535. But no work by any one of these can now be identified.

See, for authorities, *Geschichte der Altniederländischen Malerei von* Crowe und Cavalcaselle, *Bearbeitet von* Anton Springer, Leipzig, 1875. The foot-notes to this excellent edition contain all the desired references. Professor Springer's careful elaboration is enhanced in value by his appendix, in which are collected all the passages in early writers, Italian and other, relating to 15th century painters of the Low Countries.

9 No. **664.** *The Deposition in the Tomb.*

Joseph of Arimathæa, St. John, the Virgin Mary, &c. Composition of eight small figures in a landscape; woody distance.

In *tempera* on linen, 2 ft. 10 in. *h.* by 2 ft. 4 in. *w.*

Purchased in Milan from the representatives of the Guicciardi family, in 1860.

10 No. **711.** "*Mater Dolorosa.*"

Bust. Gold background.

11 No. **712.** "*Ecce Homo.*"

Bust. Gold background.

On oak, each 14½ in. *h.* by 11 in. *w.*

Formerly in the Wallerstein Collection. Presented in 1863 by Her Majesty the Queen, in fulfilment of the wishes of His Royal Highness the Prince Consort.

LATER SCHOOL of VAN DER WEYDEN (?)

12 No. **654.** *The Magdalen.*

In a green dress, and gold brocaded petticoat, seated, reading a book; before her on the floor is a small vase. Entire small figure.

On wood, 2 ft. *h.* by 1 ft. 8½ in. *w.*

This picture is undoubtedly by the unknown master who painted two remarkable panels formerly in the Abbey of Flemalle in Belgium, but now in the Städel Museum at Frankfort-on-Maine. They present respectively the standing figure of the Virgin with the Infant at her breast, and the figure of St. Veronica, as an elderly woman, holding before her the sacred napkin on which is the impression of our Lord's visage.* These, and a third panel in the same museum, representing the Trinity, but, unlike the others, painted in monochrome, must have belonged to a large altar-piece in many compartments, of which it is quite possible the small picture above described may have formed one. The background of this has evidently been re-painted.

Purchased at Paris from M. Edmond Beaucousin, in 1860.

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* The original elaborate pen drawing for the St. Veronica is in the Fitzwilliam Museum at Cambridge.

WILS (JAN).

JAN WILS, to judge from the style of most of his works, would appear to have studied under Jan Both at Utrecht. He settled at Haarlem, where in 1628, he became a master in the guild of painters, and where he died before 1670. He was the father-in-law and one of the teachers of Nicolas Berchem, between whose works and some of those of WILS (as for instance the picture described below), a great resemblance may be traced. Two excellent signed works by WILS are in the Steengracht collection at the Hague; a third is mentioned as in the Wesselhoeft collection at Hamburg.* His pictures are, however, seldom met with.

No. **1007.** *Rocky Landscape.*

With buildings on the heights to the left, over a ravine in which there is a river; two figures on horseback in the foreground. The figures are supposed to have been put in by Wouwerman.

On canvas, 1 ft. 9 in. *h.* by 2 ft. 2 in. *w.*

The Wynn Ellis Bequest. 1876.

WITTE (EMANUEL DE)

Was born at Alkmaar in 1607,† and died at Amsterdam in 1692. He matriculated in his guild at Alkmaar in 1636, resided at Delft from 1642 to 1649, and removed to Amsterdam in 1650, where he married in 1653. At Delft he studied under Evert van Aelst. Amongst the architectural painters of Holland EMANUEL DE WITTE takes pre-eminence. The subjects of his predilection were the interiors of churches, with their whitened walls and pillars, against which every dark or coloured object tells with force, and on which the sunshine casts iridescent lights from the

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* W. Bode, *Bilderlese aus kleineren Sammunglen; Samml: Wesselhoeft*, Wein, 1887, p. 53.

† It is somewhat uncertain whether the year of De Witte's birth was 1607 or 1617. M. Abr. Bredius, in his Catalogue of the Amsterdam Gallery, gives these alternate dates; but in his text to Hanfstängl's *Kunstschätze etc.*, he adopts the first of them.

painted windows, while the pearly or darker grey shadows merge in the deep brown of the oaken wood-work. Out of these materials, with the finest adaptation of the laws of perspective, and a mastery of the brush not to be excelled, DE WITTE constructed pictures which never fail to attract and rivet the attention. The figures which he introduced, singly or in groups, admirable in themselves, are disposed with such cunning skill as to be necessary parts of the whole, and so that not one line of them could be altered without loss to the composition. It is interesting, and to the painter instructive, to observe how DE WITTE suited the touch of his brush to the relative distance which the objects represented occupy in the perspective. His masterly works are to be found in the Museums of Amsterdam, the Hague, Rotterdam and Brussels; in those of Berlin, Weimar, Hamburg, Düsseldorf and Brunswick, and in several private collections abroad. In England, a masterpiece is in the gallery of the late Sir Richard Wallace. DE WITTE seldom treated out-of-door scenes. But one such, taken from the Amsterdam Fish-market, in the Gallery of Rotterdam, must be mentioned on account of the mysterious twilight which envelopes this original composition and the grand breadth of the handling.

No. **1053.** *Interior of a Church, probably at Delft, with figures.*

The architecture is apparently of the 15th century. The view shows three bays of a nave, seen from the adjoining aisle. The congregation are seated, listening to the sermon of a preacher who stands in a wooden pulpit attached to one of the piers. Most of the male figures wear hats, one stands in the foreground with his back to the spectator. This is hardly a favourable example of De Witte's skill.

On canvas, 1 ft. 8 in. *h.* by 1 ft. 10 in. *w.*
Bequeathed by Miss Sarah Solly in 1879.

WOUWERMAN (JAN).

JAN was a younger brother of Philips Wouwerman, and was born at Haarlem, Oct. 30, 1629. Instructed by his brother in the practice of painting, he devoted himself to the study of landscape. His early death in 1666, before middle age, although it may have restricted his period of independent labour to about 17 or 18 years, hardly accounts for the scarceness of his productions. JAN WOUWERMAN painted scenes on the *dunes*, winter landscapes, and passages such as those frequently chosen by Wynants, where a meagre growth of wood lends variety to the broken, sandy soil. A *Street view in Haarlem* by him is in the Museum of that town. His pictures, though not distinguished by much originality, exhibit the powers of a well-trained craftsman.

No. **1345.** *Landscape.*

On the left a placid river winds its way between shelving banks. On the right a road, traversed by mounted peasants, leads from a broken foreground to farm buildings in the distance. In the centre of the picture, and on the summit of a high bank which separates the road from the river, rises an aged oak tree. Serene sky, crossed by thin clouds. Signed.



On panel, 1 ft. 3 in. *h.* by 1 ft. 9½ in. *w.*
Purchased in 1891 from Mr. Edward Habich, of Cassel.

WOUWERMAN (PHILIPS).

PHILIPS, the son of Paulus Joosten WOUWERMAN—a painter of whom only the name is known—was born at Haarlem, and baptized there May 24, 1619. He learnt the practice of his art from his father, and studied landscape painting under Jan Wynants; but he is supposed to have also profited by the example of Andries Both and Pieter van Laer. In 1640 he

entered the guild of painters of his native town, and was elected Dean of the same for the year 1645–6. He is said to have remained resident at Haarlem all his lifetime, though the landscape in some of his works suggests acquaintanceship with scenery not to be found in western Holland. He died at Haarlem on the 19th of May 1668. Landscape always played a prominent part in his compositions, yet he gradually peopled it more and more with figures of men and animals, which he painted with singular spirit and delicacy of pencil. Horses were his favourite study, and he generally found reason to introduce at least one of those animals into his pictures: a white horse often serves as his principal mass of light. The subjects chosen by him were extremely various. Sometimes the scene is laid on the sandy seashore, where fishermen are busy at their work, sometimes in the harvest field, in the sparse woodland, on plains, or in valleys and gorges. Cavaliers ride out in the morning, or return at sunset; stop at inn doors or at smithies; or, accompanied by plumed ladies, chase the stag, the roe, or the boar with hounds, or pursue the heron with falcons. Sometimes robbers attack travellers, or plunder convoys, or cavalry meet in furious fight. WOUWERMAN was master of the forms and actions of men and animals, and so thoroughly acquainted with details that he could dispense with the use of models. An artist so prolific as he, and having so facile a pencil, cannot escape the charge of mannerism; but for him it must be said that his work is always conscientious and careful, and never of hasty execution. What it leaves to be desired is greater discrimination of surfaces, more variety in the handling. All is too smooth, too neat, too perfectly rounded, and wanting in that contrast with which nature abounds. His works, though often signed with a monogram, are seldom dated. But modifications in his style afford a rough criterion of date, and it is remarked that, while his earlier pictures are warm and brown in tone, those of his maturer period are cooler and silvery. Few galleries are without specimens of his work; in many he is abundantly represented. Two younger brothers of his also practised painting,—Pieter, who followed the footsteps of his senior, and Jan, who painted landscape. Other scholars are also mentioned, but not of any particular note.

No. 878. *Halt of Officers.*

In the centre soldiers mounted and dismounted are grouped before a tent over which a standard is flying; an officer is speaking to a young woman who is carrying a can; and a mounted trumpeter is sounding a call. In the middle of the picture by the tent is an old tree. In the distance are a rocky landscape with water, and other tents and groups of soldiers; a beggar, and two children playing with a dog, in the foreground. This picture is sometimes called the Pretty Milkmaid—"La Belle Laitière." Signed with the painter's monogram, composed of P H I L S, and two Vs or a W for Philips Wouwerman.

On wood, 1 ft. 7 in. *h.* by 1 ft. 4½ in *w.* Engraved by Le Bas.

Formerly in the Du Barry and Poullain collections. Purchased from Sir Robert Peel in 1871.

No. 879. *Interior of a Stable.*

A large shed showing the open country on the spectator's left, containing several horses, some stalled, others held by hand. Near the centre is conspicuous a white spotted horse impatient to depart; to the left of it are two boys, one riding a goat, the other holding in a dog; on the same side a girl is drawing water from the well, on the beam of which, over her head, is perched a peacock; behind her a traveller is leading in his horse, followed by a lady mounted. A girl with a kid and some barn-door fowls are scattered over the foreground. Signed with the painter's monogram, as above.

On canvas, 1 ft. 6½ in. *h.* by 2 ft. 2½ in. *w.*

Formerly in the collections of the Count de Merle and Mr. Watson Taylor. Purchased from Sir Robert Peel in 1871.

No. 880. *On the Sea Shore.*

Fisherwomen and others with baskets of fish; near the centre a white horse with a fishing net on his back; to the left a mounted sportsman bargaining with one of the women. The sea and sand in the background below. Signed with the painter's monogram.

On wood, 13 in. *h.* by 16 in. *w.*

Formerly in the cabinet of Queen Elizabeth of Spain; her arms are stamped on the back. Subsequently in the collection of Lord Charles Townshend. Purchased from Sir Robert Peel in 1871.

No. 881. *Gathering Faggots.*

An old man binding a bundle of faggots; by his side a white horse with a pack-saddle; a woman with a child seated at

the stump of a tree on the left. Signed with the painter's monogram.

On wood, 12½ in. *h.* by 10½ in. *w.*

Formerly in the collection of M. Randon de Boisset. Imported by Mr. Delahante. Purchased from Sir Robert Peel in 1871.

No. **882.** *Landscape.*

A hilly country, a river passing under a bridge on the left, and a carriage drawn by four horses crossing the bridge. A gentleman's house in the middle ground. Horses and figures dispersed about, and in the foreground two gentlemen on horseback accosted by wayside beggars. Signed with the painter's monogram.

On wood, 9½ in. *h.* by 12 in. *w.*

Formerly in the possession of Mr. J. Smith, of Bond Street. Purchased from Sir Robert Peel in 1871.

44.985

10 No. **975.** *The Stag Hunt.*

A mountainous country in the neighbourhood ot a lake with well wooded borders. A large party of ladies and gentlemen are hunting two stags, one of which has already been brought to bay and caught by the hounds; it is down in the lake. The other, passing two trees in the centre of the picture, is nearly surrounded by hounds and huntsmen. The stags are in the centre of the party, who, sounding their horns, approach on all sides with the hounds; one is thrown in the lake. Signed with the painter's monogram and a W.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 5 in. *w.*

Imported by Mr. Buchanan from the collection of M. Rynders, at Brussels, subsequently at Haringay House.

The Wynn Ellis Bequest. 1876.

No. **976.** *A Battle, Cavalry and Infantry.*

In the foreground a skirmish of horse; a trooper has seized the left arm of another bearing a blue standard, and is on the point of striking him with a battle-axe; another trooper is approaching from the left.

Some colours and several dead and wounded are lying about. Signed with the painter's monogram.

On oak, 13 in *h.* by 24½ in. *w.*

Smith, No. 491. Rutland House 1827. Colonel Ainslie.

The Wynn Ellis Bequest. 1876.

No. **1060.** *Two Vedettes on the watch.*

One of them is speaking to a group of peasants lying by the roadside. To the left is a stream flowing through level country, and crossed by a bridge (over which a man is passing) in the middle distance. A dark cloud is gathering in the centre of the sky.

On wood, 1 ft. *h.* by 1 ft. $2\frac{3}{4}$ in. *w.*

Bequeathed by the late Mr. John Henderson in 1879.

WYNANTS (JAN).

Of the many great landscape painters who distinguished the school of Haarlem, none showed more orginality than JAN WYNANTS. The year 1600 has generally been accepted as that of his birth, but there seems reason to believe that he was born several years later; the earliest date found upon any of his works is 1641.* He resided at Haarlem until 1660 or 1665, subsequently at Amsterdam, where it is probable he ended his days after 1679. In the choice of his subjects WYNANTS shows a preference for open scenery where, under a sky of summer blue broken by illuminated cloud-masses, the undulating soil reveals its nature through beaten tracks and rugged roads with their shelving sides of gold-coloured sand, while trees are scattered thinly on the slopes. Or he loves the borders of the forest, where mighty tree-trunks, smitten by past storms, still extend some gnarled branches across the sky, or a fallen stem lies half imbedded amongst tall grasses and large-leaved plants. In such scenes WYNANTS is particularly attractive. They give us the poetry of form and light, as Ruisdael's deep pine-forests give us that of gloom and solitude. Some of the master's works belonging to the class just contemplated are now inharmonious in colour, and marred by a certain spottiness. The cold blueish green and the shining white lights of the large plants in the foreground are disturbing. But this defect is due to the disappearance of some fugitive yellow used as a glazing tint. A similar misfortune has overtaken the works of some other Dutch painters. Figures in pictures by WYNANTS were

* Catalogue of the Berlin Gallery, 1883. As to the date of the painter's birth, Dr. W. Bode is inclined to place it as late as 1620. *Bilderlese aus kleineren Sammlungen*, pp. 43-44, Wien, 1887.

inserted for him by Wouwerman and others while he remained at Haarlem, by A. van de Velde, Lingelbach, etc., during his life at Amsterdam. Dates on his works range from 1641 to 1679. But no sign of decaying power is to be found in even his latest productions. He is richly represented in many foreign galleries. Those of Amsterdam, Munich, and St. Petersburg can each boast of eight pictures by him. In England, the Dulwich Gallery contains a fine example of his forest scenery, and the collections of the Earl of Northbrook, the Earl of Ellesmere, the late Sir Richard Wallace and others show noble specimens of his work.

No. **883.** *Landscape, with a hilly country in the distance.*

On the left are some cottages in wooded grounds by the side of a road, down which a man is driving two cows and some sheep. A crippled beggar with a dog is seated by the road-side on the right; to the left is an old and nearly leafless tree; another felled trunk is lying at its foot, on which the painter has written *J. Wynants*, 1659. The figures are attributed to Adrian Vandevelde.

On canvas, 2 ft. $7\frac{1}{2}$ in. *h.* by 3 ft. 3 in. *w.*

Formerly in the collections of Blondel de Gagny and the Count de Vaudreuil. Purchased with the Peel collection in 1871.

No. **884.** *Landscape with Figures.*

On the right a road winds round a low sandhill, below which a man with a dog, and a woman on horseback, are driving some cattle and sheep through a pool of water. In the middle distance a cart is seen on the road going towards a village on the left. On the foreground on this side is the fallen stump of a tree. Signed J. W. The figures are attributed to Adrian Vandevelde.

On wood, 11 in. *h.* by 15 in. *w.*

Formerly in the possession of Mr. J. Barchard. Purchased with the Peel collection in 1871.

No. **971.** *Landscape, a hilly country with a few trees.*

On the left a mound on which are two figures and a greyhound. A woman on an ass, and other figures in the foreground, on the road beneath.

To the left is lying part of the trunk of a tree. Signed J. W.

On canvas, 16 in. *h.* by 21 in. *w.*

The Wynn Ellis Bequest. 1876.

No. **972.** *Landscape, a hilly country.*

In the middle ground a village; a sandy road, on which is a sportsman on horseback with his dogs, and another figure.

To the right a cluster of trees, to the left the stems of two dead trees and some weeds. Signed J. WYNANTS.

On oak, 11½ in. *h.* by 14 in.½ *w.*
The Wynn Ellis Bequest. 1876.

No. **973.** *Sandbank on a River.*

A man fishing, female bathers; on the bank to the left some fences; a cottage further in, and a distant hill.

On oak, 10 in. *h.* by 13½ in. *w*
The Wynn Ellis Bequest. 1876.

ZAGANELLI (BERNARDINO DA COTIGNOLA)

Was the brother and some time assistant of the more gifted Francesco Zaganelli of Cotignola in the Duchy of Ferrara. The dates of birth and death of the brothers are unknown. Francesco was a pupil of Niccolò Rondinelli, who had himself studied under Giovanni Bellini at Venice. Works by Francesco are extant at Ravenna, Rimini, Forlì and Parma, and in the galleries of Milan, Berlin, and Dublin. Dates on his works range from 1505 to 1527.

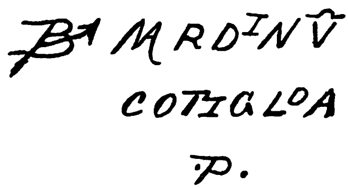
Of BERNARDINO, with whom we have here to do, but one altar-piece is traceable, of which the following subject formed the chief panel. There are notices of this painter until 1509.

No. **1092.** *St. Sebastian, bound to a Column and pierced with Arrows.*

In the distance a landscape with buildings; and groups of soldiers departing from the scene of martyrdom. The central panel, or the lower range, of an altar-piece formerly in the Church of the Carmine at Pavia, and thus described by Bartoli: "In the 12th chapel (is) an ancient picture divided into 6 compartments, of which the 3 larger exhibit, in the centre St. Sebastian, and at the sides St. Nicholas and St. Catherine of Alexandria, while the three smaller which are above represent the body of

the Redeemer supported by two angels in the centre, and at the sides the Virgin Mary and the Announcing Angel. This (altar-piece) is the work of Bernardino Cotignola, who has affixed to it his name on a feigned label." The altar-piece was broken up and its parts dispersed. The present panel came into the hands of the late Signor Frizzoni, of Bellagio, from whom it was acquired by the late Sir William Boxall. Bequeathed by him to Signor Federico Sacchi, it was purchased from the latter for the National Gallery in 1880.

On panel, with an arched top 3 ft. 11 in. *h.* by 1 ft. 6 in. *w.*
Signed on a *cartellino* attached to the column below.



ZAIS (GIUSEPPE).

Zuccarelli, while residing at Venice, took GIUSEPPE ZAIS, a native of the place, and probably but little his junior, as pupil. ZAIS profited so well by this tuition that he is considered to have surpassed his master in certain qualities of their art. He attracted the attention of the English consul, Joseph Smith, a passionate collector of works of art and rare books, the friend too of Zuccarelli, and was by him brought largely into notice among wealthy amateurs. But as time went on ZAIS became thriftless, careless, and dissipated, and in 1784 died a pauper in the hospital of Treviso. In the compositions of this painter the landscape always plays an important part, and is treated with much grace and elegance. The figures, well grouped, frequently illustrate some biblical, historical, or mythological event; otherwise they represent battles, *fêtes-champêtres*, or a fanciful rustic life. Many of the painter's works were engraved, and he himself produced some etchings.*

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* Zais is not to be confounded with his contemporary, Giov Batt. Zaist, an architectural painter of Cremona.

No. 1296. *A Rural Landscape.*

On the left of the foreground a group of three ladies and two men recline or stand in conversation. Behind them rises a lofty and thickly-foliaged tree, beneath the shade of which a rustic girl approaches with a basket. Through the middle distance winds a river, across which peasant women and cattle are seen on the opposite bank.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 1¾ in. *w.*
Purchased at Venice from Sigr. C. Ricchetti in 1889.

No. 1297. *A River-side Scene.* (Companion to the previous picture.)

In the centre of the foreground a group of ladies and gentlemen stand fishing or landing their spoil on the rocky bank of a river. In the middle distance are a bridge, surrounded by houses, and a campanile. Mountainous background.

On canvas, 1 ft. 7½ in. *h.* by 2 ft. 1¾ in. *w.*
Purchased at Venice from Sigr. C. Ricchetti in 1889.

ZAMPIERI (DOMENICO),

Commonly called DOMENICHINO, was born at Bologna Oct. 21, 1581. Having studied as a boy in the school of Denis Calvart, he entered that of the Carracci. He was invited in the beginning of the 17th century by Albani to Rome, where he lived for some time in his friend's house, and soon earned a reputation equal to that of any of his competitors for fame. He was taken as assistant by Annibale Carracci in the execution of the frescoes in the Palace Farnese, one of which, the *Death of Adonis*, is of his own design. After this he painted the altar-piece of the *Liberation of St. Peter* in S. Pietro in Vincoli, and then the fresco lunettes in the portico of Sant' Onofrio, representing scenes from the life of St. Jerome. In 1608 he acquired great honour for a fresco of the *Flagellation of St. Andrew*, painted opposite to a fresco by Guido, representing the same saint going to martyrdom, in the church of San Gregorio at Rome. It was at first a question which was the superior production, but DOMENICHINO appears to have finally secured the general voice on his

side. This work was followed in 1609-10 by the fresco series from the life of St. Nilus in the chapel of that saint at Grotta Ferrata, works of true artistic merit on account of the fresh natural action and the great beauty of some of the accessory figures. With Albani DOMENICHINO painted the mythological series in the Castle of Bassano between Rome and Viterbo; and on returning to Rome began the fresco subjects from the life of St. Cecilia in S. Luigi de' Francesi, which are among the best of his productions. His famous picture, *The last Communion of St. Jerome*, in the Vatican Gallery belongs to his earlier time at Rome. If it hardly merits its immense traditional reputation, it is nevertheless a work of great power, and shows a wonderful advance on its prototype by Agostino Carracci at Bologna. The composition is of more than academic merit: the figures display much feeling; that of the young acolyte who kneels on the right is full of natural charm. The execution is, however, somewhat hard, and the colouring is not agreeable. In 1617 DOMENICHINO revisited Bologna, where he married, and where he executed several works. It was probably during this absence from Rome that he painted the beautiful frescoes in the Duomo of Fano. Again in Rome in 1621, he undertook the great series of frescoes in Sant Andrea della Valle, where the figures of the Evangelists in the pendentives exhibit his best powers, and though not without reminiscences of Correggio, have a true grandeur of their own; this level is not ill sustained in the subjects from the life of St. Andrew in the tribune of the same church. Many excellent works by him are in the churches of S. Silvestro, S. Maria della Vittoria and others; the great fresco of the *Martyrdom of St. Sebastian*, painted in St. Peter's, but at a later period removed from the wall to be replaced by a mosaic copy, is in S. Maria degli Angeli. Among the classical subjects treated by DOMENICHINO the highest place must be given to his *Diana and her Nymphs* in the Borghese Gallery, a work finely imagined and composed, and full of life and spirit. The momentary action and the unconscious grace of the figures throughout are charming; the formation of the groups has all the appearance of accident, and they are mutually interwoven in the most natural manner though by the most graceful lines. The whole is a creation worthy of the best period of art, and is wanting only in that charm which the rich Venetian pencil

could have given to it. In 1630 the painter was invited to Naples to decorate with his work the Cappella del Tesoro of the Duomo, a commission which Guido Reni had sought in vain, and which DOMENICHINO, after ten years of labour, left uncompleted; he was persecuted and threatened by his rivals at Naples, especially by the notorious triumvirate* known as the "Cabal of Naples." He died there, April 15, 1641, not without suspicion of having been poisoned.

Like the Carracci, DOMENICHINO cultivated landscape-painting as a special branch of art, introducing figures indeed which served to give human interest and a name to the subject, but which played a subordinate part in the composition. More purely landscape are the large fresco scenes in the Villa Ludovisi. Further, he was employed by Pope Gregory XV. as an architect. In appraising the work of DOMENICHINO and his contemporaries it must be remembered that they came at a period when higher art was already in its decline, and that their honest aim was to arrest its downward progress. If the estimate formed of these Epigoni of art in their own time and during the last century was extravagantly high, a candid judgment must admit that the changed current of opinion has carried us too far in the opposite direction.

No. 48. *Landscape, with Figures, representing the story of Tobias and the Angel, from the apocryphal book of "Tobit."*

Tobias, directed by the angel, is drawing out of the water the fish that had attacked him. The landscape is intended to represent a view on the banks of the Tigris.—*Tobit*, vi. 4, 5.

Engraved in Jones's *National Gallery*. On copper, 1 ft. 5½ in. *h.* by 1 ft. 1¼ in. *w.*

Formerly in the Colonna Palace at Rome. Bequeathed to the National Gallery by the Rev. W. Holwell-Carr, in 1831.

No. 75. *Landscape, with Figures, representing the story of St. George and the Dragon.*

The saint, mounted on his charger, is on the point of spearing the dragon; the princess is running from the spot. The land-

* Belisario Corenzio, Giuseppe Ribera (Spagnoletto), and Giambattista Carracciolo. See Dominici, *Vite de, Pittori, Scultori, &c., Napoletani*, Napoli, 1742-3.

scape, to which the figures are merely accessory, is a picturesque country; on the right is the view of a fortified town, before which is a sheet of water. The inhabitants are watching the result of the combat from the walls.

Engraved by A. W. Graham in Jones's *National Gallery*. On wood, 1 ft. 8½ in. *h.* by 2 ft. 1 in. *w.*

Formerly in the Collection of Prince Lucien Bonaparte. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 77. *The Stoning of St. Stephen.*

Then they cried out with a loud voice, and stopped their ears, and ran upon him with one accord, and cast him out of the city, and stoned him; and the witnesses laid down their clothes at a young man's feet, whose name was Saul."—*Acts* vii., 57, 58.

The scene is taking place immediately outside the walls, which occupy a large portion of the picture; above them are seen the upper parts of some buildings, and a few figures are sditributed on the ramparts, witnessing the tragedy enacting beneath. Seven small figures.

Engraved in Jones's *National Gallery*. On canvas, 2 ft. 1 in. *h.* by 1 ft. 7 in. *w.*

Formerly in the Collection of Prince Lucien Bonaparte. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

No. 85. *St. Jerome and the Angel.*

The saint is represented seated in a cave, occupied in the study of his books and manuscripts; his attendant lion is crouching at his feet; the apparition of the angel seems to typify the special mission of St. Jerome as the interpreter of the Scriptures: his version of the Old and New Testaments into Latin is the first translation that was made into that language; it is known as the Vulgate of the Roman church. St. Jerome died about the year 420, at an advanced age, in the monastery of Bethlehem, near Jerusalem. The red robe, and the Cardinal's hat, placed against a skull, upon the piece of rock which serves him as a table, indicate his rank as a Cardinal of the Church.

Engraved in Jones's *National Gallery*. On canvas, 1 ft. 8 in. *h.* by 1 ft. 3½ in. *w.*

Formerly in the Aldobrandini Collection at Rome. Imported into this country by Mr. Day. Bequeathed to the National Gallery, in 1831, by the Rev. W. Holwell-Carr.

ZOPPO (Marco),

Born in Bologna in the earlier half of the fifteenth century, became a pupil in the school of Squarcione at Padua; in the Manfrini Gallery at Venice was a Madonna signed *Opera del Zoppo di Squarcione.** His work shows also the influence of Cosimo Tura of Ferrara. But he cannot have been, as is affirmed by Malvasia, the pupil of Lippo di Dalmasio, who died apparently in or soon after 1410. Marco Zoppo was the first distinguished painter of Bologna; his pictures extend from 1471 to 1498; there is a Madonna enthroned, with saints, in the gallery of Berlin, inscribed *Marco Zoppo da Bolognia pinsit MCCCCLXXI. in Vinexia;* and some fresco decorations of the Casa Colonna at Bologna are dated 1498. Many of his productions are in the church of S. Francesco at Pesaro. His style is hard and dry, even to repulsiveness when he painted on the scale of life; but he bestowed great labour on the finish of the accessories of his pictures, and some of his smaller works have more amenity.

No. **590.** *The dead Christ, a Pietà.*

St. John the Baptist and another Saint supporting the body of Christ. Three small half-figures.

In tempera, on wood, 10½ in. *h.* by 8 in. *w.*

Formerly in the possession of Professor Rosini, at Pisa. Purchased at Florence, from the Lombardi-Baldi Collection in 1857.

ZURBARAN (Francisco)

Was born at Fuente de Cantos, in Estremadura, on the 7th of November 1598. His parents belonged to the agricultural labouring class, but discovered early their son's ability, and sent him, when still very young, to the school of Juan de Roélas, at Seville. There he made rapid progress—painting constantly from nature, and adopting a forcible naturalistic style which acquired him the name of "the Spanish Caravaggio." Before his 21st year Zurbaran had gained a high reputation and full employment at Seville, which remained his fixed abode during

* Now in the possession of Lord Wimborne at Canford.

the greater part of his life. He was a man of recluse habits, seeking companionship among the dwellers in the cloisters. If he now and then left Seville, it was to revisit his native village, or to bury himself in the solitudes of Estremadura. He may indeed have been at Madrid, and have become personally known to the king (Philip IV.) previous to 1633: at any rate he was in that year already *Pintor del Rey*, as the signature on one of his pictures proves. It was not, however, until 1650 that his warm-hearted friend Velazquez mediated his final removal to the capital, where he entered the service of the king. There he died in 1662. No Italian leanings are to be traced in the works of ZURBARAN; these unite in a typical manner the two main tendencies of the native school—fervent asceticism in feeling, and unmitigated realism in its presentment. The heads in his pictures are generally strongly individualized portraits of macerated monks, men devoured by a zeal that leaves no room for human sympathies. Not beauty of form or delicate gradations of light and colour attracted him, but the force and opposition of broad light and shadow. A certain smoothness and flatness of surface in his earlier works was afterwards exchanged for a freer and more vigorous style of execution. In colouring ZURBARAN was true to nature as he saw it, and not insensible to harmony. He studied drapery carefully, and made constant use of the lay-figure: the Carthusian brothers in their white habits were favourite subjects of his. But his best characteristic is his power of imparting the sense of life to the heads of his figures. He was in fact a great, though not a professed, portrait-painter.

The earliest important undertaking of ZURBARAN was the great altar-piece in the Cathedral of Seville, only completed in 1625, though begun some years before. Nearly contemporaneous was his famous picture for the college of S. Tomas (now in the Museum of Seville), a work of extraordinary grandeur, representing, above, the Eternal, and lower down, on almost solid clouds, the colossal figures of St. Thomas Aquinas in the centre, and of the four Fathers of the Church beside him, while below kneel in rapt devotion, on the one side the Emperor Charles V. with his nobles, and on the other the Archbishop with his Dominicans. To the year 1629 belong the series of pictures out of the Merced Calzada representing scenes from the life of S. Pedro Nolasco.

These are now distributed elsewhere, partly in Seville Cathedral, partly in the Prado at Madrid, while the striking figures of white-robed Carthusians are in the Academy of S. Fernando at Madrid. Another notable cycle treats the life of S. Bonaventura, and was painted for the church of that Saint in Seville; but now the separate parts are scattered, two in the Louvre, and in the galleries of Dresden and Berlin one each.* When ZURBARAN was called to Madrid he had to undertake at the king's command a task little suited to his taste or his powers, namely—to paint for the Palace of Buenretiro the *Labours of Hercules*. These are now in the Prado, together with many other works of his. At Seville, at Cadiz, at Jeres, and elsewhere, are many not mentioned above, and others have found their way into the Museums of Munich, Pesth, St. Petersburg, and Paris, as well as into various private collections abroad and in England.

No. **230.** *A Franciscan Monk.*

Kneeling in prayer, and holding a skull in his hands. Whole figure of the natural size.

Engraved by Alph. Masson. On canvas, 5 ft. 1 in. *h.* by 3 ft. 3 in. *w.*

This picture formed part of the Spanish Gallery of Louis Philippe in the Louvre, procured for the late King, in Spain, by M. Le Baron Taylor; it was generally considered by connoisseurs one of the best pictures in that gallery;† and at the sale of the collection in London, in 1853, was purchased for the National Gallery.

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* Carl Justi in *Jahrbuch der preussischen Kunstsammlungen*, IV., 1883; and in his *Diego Velazquez*, etc., 1888, I., p. 154.

† See Kolloff, *Königliche Museen &c. zu Paris*, Paris, 1841, who notices this picture as "ein wahres Wunder von Ausdruck," a miracle of expression; and Stirling's *Annals of the Artists of Spain*, London, 1848.

ELEVEN GREEK OR GRÆCO-ROMAN PORTRAITS.

PROBABLY OF THE SECOND CENTURY, A.D., PAINTED WITH ONE EXCEPTION, IN THE ENCAUSTIC METHOD.

From the cases of mummies discovered in an ancient cemetery at Hawara, in the Fayûm, Egypt, by Mr. W. M. Flinders Petrie, in 1888.

PRESENTED BY MR. H. MARTYN-KENNARD.

No. **1260.** *Portrait of a Woman.*

She wears a white tunic under a purple mantle; a gold chain round her neck and gold pendants in her ears. The short black hair falls in minute ringlets round her head, leaving the ears visible.

Painted in wax, on an arch-headed panel, 10¾ in. *h.* by 7¾ in. *w.*

No. **1261.** *Portrait of a young Man.*

In a white tunic with a dark stripe on the right side, and a white mantle. The hair of the head is dark brown and crisply curled; the beard and moustaches are slight. This portrait retains the greater part of a gilt gesso border, stamped or modelled with a wavy tendril and bud pattern.

Painted in wax, on an arch-headed panel, 1 ft. 3¼ in. *h.* by 8½ in. *w.*

No. **1262.** *Portrait of a young Woman.*

In purple tunic and peplum. She wears two necklaces composed of blue and red stones, and pendants in her ears.

Painted in wax, on an arch-topped panel, 1 ft. 1 in. *h.* by 6½ in. *w.*

No. **1263.** *Portrait of a young Woman.*

In a purple tunic with a darker stripe on the right side, and a purple peplum. She wears two necklaces composed of green stones and topazes, and hoop earrings faced with gems. Her black hair is bound with a fillet at the top of her head, where it is confined by a gold pin.

Painted in wax, on an arch-topped panel, 1 ft. 2 in. *h.* by 8¼ in. *w.*

No. **1264.** *Portrait of a young Man.*

In white tunic and pallium. Slight beard and moustaches.

Painted in wax, on an arch-topped panel, 1 ft. 2¾ in. *h.* by 7¼ in. *w.*

PRESENTED BY MR. JESSE HAWORTH.

No. **1265.** *Portrait of a Man.*

In this portrait, which is that of a man in middle life, the features are modelled with unusual spirit, a misshapen nose and the lines of age in the face being carefully indicated. The hair of his head is short, and combed down straight on the forehead. The face is clean shaven.

Painted in wax, on an arched panel, 10½ in. *h.* by 6½ in. *w.*

No. **1266.** *Portrait of a young Woman.*

In a dark blue tunic. In her right hand she holds a rose-coloured funeral garland (?) which is roughly indicated. On the left arm a golden bracelet in the form of a snake.

Painted (in tempera ?) on canvas (much damaged), and measuring about 1 ft. 6 in. *h.* by 1 ft. 2 in. *w.*

PURCHASED FROM MR. W. M. FLINDERS PETRIE OUT OF THE INTEREST OF THE "CLARKE BEQUEST."

No. **1267.** *Portrait of a young Woman.*

Her shoulders are covered with a crimson peplum, beneath which is seen a white tunic. She wears two necklaces and gold earrings.

Painted in wax on an arch-topped panel, 1 ft. 1½ in. *h.* by 6½ in. *w.*

No. **1268.** *Portrait of a young Man.*

The hair of his head is black and crisply curled. The moustaches are slight and the cheeks hairless. No drapery visible.

Painted in wax, on an arch-topped panel, 12½ in. *h.* by 7¼ in. *w.*

No. **1269.** *Portrait of a young Woman.*

The shoulders and chest are draped in a purplish tunic and peplum of the same colour. She wears two necklaces and hoop earrings. Her hair is crisply curled.

Painted in wax, on an arch-topped panel, 1 ft. 2½ in. *h.* by 7¼ in: *w.*

No. **1270.** *Portrait of a young Woman.*

In a lilac-coloured tunic, enriched with a black stripr eo border edged with gold thread, and a peplum of the same colour. She wears a gold necklace, from the centre of which is a crescent-shaped ornament.

Painted in wax, on an arch-topped panel, 1 ft. 3¾ in. *h.* by 8 in. *w.*

Lists of Pictures, of the Foreign Schools, purchased for, presented and bequeathed to, the National Gallery; arranged according to the order of their acquisition.

Pictures Purchased.

No	Subject.	Painter's Name.	When acquired.
1	Raising of Lazarus - - - - - - -	Luciani - - - -	1824
2	Landscape - - - - - - - - - -	Gellée - - - -	—
3	Concert - - - - - - - - - -	Vecellio (School of)	—
5	Sea-port - - - - - - - - - -	Gellée - - - -	—
7	Study of Heads - - - - - - -	Allegri, after - -	—
12	Landscape - - - - - - - - -	Gellée - - - -	—
14	Sea-port - - - - - - - - -	——	—
25	St. John - - - - - - - - - - -	Carracci, An. - -	—
27	Julius II. - - - - - - - - - - -	Sanzio - - - -	—
28	Susannah - - - - - - - - - -	L. Carracci - - -	—
30	St. Ursula - - - - - - - - - -	Gellée - - - -	—
31	Landscape - - - - - - - - - -	Dughet - - - -	—
32	Rape of Ganymede - - - - - - -	Vecellio (School of)	—
34	Venus and Adonis - - - - - - -	Vecellio - - - -	—
36	Land-storm - - - - - - - - - -	Dughet - - - -	—
37	Study of Heads - - - - - - - -	Allegri, after - -	—
38	Rape of the Sabines - - - - - -	Rubens - - - -	—
42	Bacchanalian Scene - - - - - -	Poussin, N. - - -	—
45	Woman taken in Adultery - - -	Rembrandt van Ryn	—
47	Adoration of the Shepherds - - -	——	—
49	Portrait of an Artist (?) - - - -	Dyck - - - -	—
50	Emperor Theodosius - - - - - -	——	—
52	Portrait of C. vander Geest - - -	——	—
53	Landscape - - - - - - - - - -	Cuyp - - - -	—
67	Holy Family - - - - - - - - - -	Rubens - - - -	—
76	Christ in the Garden - - - - - -	Allegri - - - -	—
88	Erminia and the Shepherds - - -	Carracci, An. - -	—
94	Bacchus and Silenus - - - - - -	——	—
23	Holy Family - - - - - - - -	Allegri - - - -	1825
29	Christ appearing to Peter - - - -	Carracci, An. - -	1826

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
35	Bacchus and Ariadne - - - - - -	Vecellio - - -	1826
62	Bacchanalian Dance - - - - - -	Poussin, N. - - -	—
10	Mercury instructing Cupid - - -	Allegri - - - -	1834
15	Ecce Homo - - - - - - - - -	——	—
13	Holy Family - - - - - - - - -	Murillo - - - -	1837
59	Brazen Serpent - - - - - - - -	Rubens - - - -	—
84	Mercury and Woodman - - - -	Rosa - - -	—
168	St. Catherine - - - - - - - - -	Sanzio - - - -	1839
169	Holy Family - - - - - - - - -	Mazzolino - - -	—
170	Holy Family - - - - - - - - -	Tisio - - - - -	—
176	St. John - - - - - - - - - -	Murillo - - - -	1840
177	Magdalen - - - - - - - - - -	Reni - - - - -	—
179	Holy Family and Saints - - - -	Raibolini - - -	1841
180	Pietà - - - - - - - - - - -	——	—
181	Holy Family - - - - - - - - -	Vannucci, Pietro -	—
186	Portraits - - - - - - - - - -	Eyck - - - -	1842
187	Apotheosis of William the Taciturn -	Rubens - - - -	1843
189	Doge Loredano - - - - - - - -	Bellini, Gio. - -	1844
190	Jewish Rabbi - - - - - - - -	Rembrandt van Rÿn	—
191	Christ and St. John - - - - - - -	Reni - - - - -	—
192	Own Portrait - - - - - - - - -	Dou - - - - -	—
193	Lot and his Daughters - - - - -	Reni - - - - -	—
194	Judgment of Paris - - - - - - -	Rubens - - - -	—
195	A Medical Professor - - - - - -	German School -	1845
196	Susannah - - - - - - - - - -	Reni - - - - -	—
197	Boar Hunt - - - - - - - - -	Velazquez - - -	1846
198	St. Anthony - - - - - - - - -	Carracci, An. - -	—
213	Vision of a Knight - - - - - - -	Sanzio - - - -	1847
221	Own Portrait - - - - - - - - -	Rembrandt van Rÿn	1851
222	Man's Portrait - - - - - - - -	Eyck - - - -	—
224	Tribute Money - - - - - - - -	Vecellio (School of)	1852
230	Franciscan Monk - - - - - - -	Zurbaran - - -	1853
232	Adoration of the Shepherds - - -	Velazquez - - -	—
234	Warrior adoring the Infant Christ -	Bellini, Giovanni (School of) -	—
245	Man's Portrait - - - - - - - -	Baldung - - -	1854
246	Madonna and Child - - - - - - -	Pacchia - - - -	—
247	Ecce Homo - - - - - - - - -	Matteo di Giovanni	—
248	The Vision of St. Bernard - - -	Lippi, Fra Filippo -	—
249	Marriage of St. Catherine - - -	Lorenzo da San Severino - -	—
260	Three Saints - - - - - - - - -	German School -	—
261	Three Saints - - - - - - - -	——	—
264	Penitent and Saint - - - - - - -	Flemish School -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
265	Virgin and Child	Flemish School	1854
266	Pietà	Lombard	—
226	The Virgin and Child, with Angels, &c.	Filipepi	1855
227	St. Jerome, with Saints	Rosselli	—
250	Four Saints	German School	—
251	Four Saints	German School	—
253	The Mass of St. Hubert	German School	—
254	Three Saints	German School	—
255	Three Saints	German School	—
257	The Purification of the Virgin	German School	—
259	Head of Christ on the Cross	German School	—
262	The Crucifixion	German School	—
268	Adoration of the Magi	Caliari	—
274	The Virgin and Child, enthroned	Mantegna, Andrea	—
275	The Virgin and Child	Filipepi	—
276	Two Apostles	Giotto (School of)	1856
277	The Good Samaritan	Ponte	—
278	The Triumph of Julius Cæsar	Rubens	—
279	The Horrors of War	——	—
280	Madonna and Child	Bellini, Giovanni	—
281	St. Jerome reading	Basaiti, Marco	—
282	Glorification of the Virgin	Umbrian School	—
283	Virgin and Child Enthroned; with Saints	Gozzoli	—
284	Virgin and Child; St. Paul and St. Jerome	Vivarini	—
285	Virgin and Child	Francesco Morone	—
286	Virgin and Child Enthroned	Tacconi	—
287	Portrait of Lodovico Martinengo	Veneziano, Bart°	—
288	The Virgin adoring the Infant Christ; the Archangel Michael; the Archangel Raphael and Tobias	Vannucci, Pietro	—
290	A Man's Portrait	Eyck	1857
291	Portrait of a Lady	Cranach	—
292	Martyrdom of St. Sebastian	Pollaiuolo, Antonio	—
293	The Virgin and Child, with Saints	Lippi, Filippino	—
294	The Family of Darius at the feet of Alexander	Caliari	—
295	"Salvator Mundi" and the Virgin Mary	Massys	—
296	The Virgin adoring the Infant Christ	Tuscan School	—
297	The Nativity, with Saints	Romanino	—
298	Marriage of St. Catherine	Borgognone	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
564	Virgin and Child, with scenes from the lives of the Saints - - - -	Margaritone - -	1857
565	The Madonna and Child. Angels adoring - - - - - - - - -	Cimabue - - -	—
566	The Madonna and Child, St. Dominic and St. Catherine - - - -	Duccio di Buoninsegna -	—
567	Christ on the Cross - - - - -	Segna - - - -	—
568	Coronation of the Virgin - - -	Giotto (School of) - - -	—
569	Coronation of the Virgin, with Angels and Saints - - - -	Orcagna - - -	—
570	The Trinity - - - - - - - -		
571	Angels Adoring - - - - - - -		
572	Angels Adoring - - - - - - -		
573	The Nativity - - - - - - - -		
574	The Adoration of the Kings - -		
575	The Resurrection of Christ - - -		
576	The Three Maries at the Sepulchre		
577	The Ascension of Christ - - - -		
578	The Descent of the Holy Spirit -		
579	The Baptism of Christ, and the Birth and Death of St. John the Baptist	Gaddi (School of)	—
580	St. John the Evangelist lifted up into Heaven - - - - - - -	Landini - - - -	—
581	St. John the Baptist, St. John the Evangelist, and St. James the Greater - - - - - - - -	Spinello Aretino -	—
582	The Adoration of the Kings - - -	Angelico - - -	—
583	The Battle of Sant' Egidio, 1416 -	Uccello - - - -	—
585	Portrait of Isotta da Rimini - - -	Francesca - - -	—
586	The Madonna and Child, surrounded by Angels and Saints - - - -	Tuscan School - -	—
589	The Virgin; an Angel presenting the Child - - - - - - - -	Lippi, Fra Filippo -	—
590	The dead Christ - - - - - -	Zoppo - - -	—
591	The Rape of Helen - - - - - - -	Gozzoli - - - -	—
592	The Adoration of the Magi - - -	Lippi, Filippino -	—
593	The Virgin and Child - - - - -	Credi - - - - -	—
594	Saints Cosmas and Damianus - -	Emmanuel - - -	—
184	Portrait of a young German Lady -	Lucidel - - - -	1858
299	Portrait of an Italian Nobleman -	Bonvicino - - -	—
300	Infant Christ standing on the knees of the Virgin - - - - - - -	Cima - - - -	—
595	Portrait of a Lady - - - - - - -	Venetian School -	—

Pictures Purchased—*continued.*

No	Subject.	Painter's Name.	When acquired.
596	Deposition in the Tomb	Palmezzano	1858
597	St. Vincentius Ferrer; Dominican	Cossa	—
598	St. Francis	Lippi, Filippino	—
599	Infant Christ asleep on the lap of the Virgin	Basaiti	—
602	Dead Christ	Crivelli	1859
623	Madonna enthroned	Girolamo da Treviso	—
624	Infancy of Jupiter	Pippi	—
625	St. Bernardine of Siena, &c.	Bonvicino	—
626	Portrait of a Young Man	Filipepi	—
627	Landscape with Waterfall	Ruisdael	—
628	Ditto		
629	Madonna and Child enthroned, &c.	Costa	—
630	Ditto	Schiavone	—
631	Portrait of a Lady	Bissolo (ascribed to)	1860
632	Saint, reading	Girolamo da Santacroce	—
633	Saint, with Standard	——	—
634	Madonna and Infant Christ	Cima	—
635	Madonna and Child, St. John and St. Catherine	Vecellio	—
636	Portrait of a Poet	Palma	—
637	Daphnis and Chloe	Bordone	—
638	Virgin and Child with Saints	Raibolini	—
639	Christ and the Magdalen in the Garden	Mantegna, Francesco	—
640	The Adoration of the Magi	Dosso Dossi	—
641	The Woman taken in Adultery	Mazzolino da Ferrara	—
642	Christ's Agony in the Garden	Tisio	—
643	The Capture of Carthagena; and the Continence of Scipio	Rinaldo Mantovano	—
644	The Rape of the Sabines; and the Reconciliation of the Sabines and Romans	——	—
>645	The Virgin and Child	Albertinelli	—
646	St. Catherine	Umbrian School	—
647	St. Ursula		
648	The Virgin adoring the Infant Christ	Credi	—
649	Portrait of a Boy	Pontormo	—
650	Portrait of a Lady	Bronzino	—
651	Venus, Cupid, Folly, and Time	——	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
652	Charity - - - - - - - - - -	Rossi - - - -	1860
653	Portraits of a Man and his Wife - -	Flemish School -	—
654	The Magdalen, reading - - - -	Weyden ? (later School of) - -	—
655	The Magdalen, reading - - - -	Orley - - - -	—
656	A Man's Portrait - - - - - -	Gossart - - - -	—
657	Portraits of a Dutch Gentleman and Lady - - - - - - - - -	Cornelissen - -	—
658	The Death of the Virgin - - - -	German School -	—
659	Pan and Syrinx - - - - - -	Rottenhammer -	—
660	A Man's Portrait - - - - - -	Clouet (ascribed to) - - - -	—
>663	Christ surrounded by Angels, &c. -	Angelico - - -	—
664	The Entombment of Christ - - -	Weyden - - -	—
1300	Virgin and Child - - - - - -	Milanese School -	—
1302	The Soul of St. Bertin borne to Heaven - - - - - - - -	Marmion, Simon -	—
1303	A Choir of Angels - - - - -		
1304	Marcus Curtius (?) - - - - - -	Umbrian School -	—
671	Madonna and Child enthroned, with Saints - - - - - - - - - -	Tisio - - - - -	1861
665	The Baptism of Christ - - - -	Francesca - - -	—
667	St. John the Baptist and other Saints	Lippi, Fra Filippo	—
668	The Beato Ferretti - - - - - -	Crivelli - - - -	—
669	St. Sebastian and other Saints - -	L'Ortolano - - -	—
672	His own Portrait - - - - - -	Rembrandt van Ryn	—
673	"Salvator Mundi" - - - - - -	AntonellodaMessina	—
674	Portrait of a Lady - - - - - -	Bordone - - -	—
680	Miraculous Draught of Fishes - -	Dyck - - - -	—
685	Landscape - - - - - - - - -	Hobbema - - -	1862
686	Madonna and Child enthroned - -	Memlinc - - -	—
687	The Sancta Veronica - - - - -	German School -	—
690	His own Portrait - - - - - -	Sarto - - - -	—
694	St Jerome in his Study - - - -	Bellini, Giovanni (School of) -	—
695	A Monk adoring the Infant Christ -	Previtali - - -	—
696	Portrait of Marco Barbarigo - - -	Flemish School -	—
697	Portrait of a Tailor - - - - -	Moroni - - - -	—
698	Death of Procris - - - - - -	Piero di Cosimo -	—
699	Portraits of Agostino and Niccolo della Torre - - - - - - -	Lotto - - - -	—
724	Madonna and Child enthroned - -	Crivelli - - - -	—
700	Madonna and Child with Saints -	Lanini - - - -	1863
726	Christ's Agony in the Garden - -	Bellini, Gio. - -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
727	A Trinità - - - - - - - - - -	Pesellino - - -	1863
728	Madonna and Child - - - - - -	Beltraffio - - -	—
729	Adoration of the Kings - - - -	Foppa - - - - -	—
734	Portrait of Gio. Cristoforo Longono	Solario - - - - -	—
732	Canal Scene, Holland - - - - - -	Neer - - - - -	1864
735	Saint Rock with the Angel - - -	Morando - - -	—
736	A Venetian Senator - - - - - -	Bonsignori - - -	—
740	Madonna and Infant Christ - - -	Sassoferrato - -	—
741	A dead Warrior - - - - - - -	Velazquez - - -	1865
742	Portrait of a Lawyer - - - - - -	Moroni - - - - -	—
744	Madonna, Infant Christ, and St. John	Sanzio - - - - -	—
745	Philip IV. of Spain - - - - - -	Velazquez - - -	—
746	Landscape with Ruins - - - -	Ruisdael - - -	—
747	St. John and St. Lawrence - - -	Memlinc (ascribed to) - -	—
748	St. Anne, the Virgin and Infant Christ	Girolamo dai Libri	1865
749	Portraits of the Giusti Family - -	Giolfino - - -	—
750	Madonna and Child, with the Doge Gio. Mocenigo, &c. - - - - - -	Carpaccio - - -	—
751	Madonna and Child - - - - - -	Santi - - - - -	—
752	Madonna and Child, with Angels -	Lippo di Dalmasio	—
753	Christ and the Disciples going to Emmaus - - - - - - - - -	Melone - - - -	—
755 756	Rhetoric ? - - - - - - - - - - Music? - - - - - - - - - - -	Melozzo da Forli -	1866
757	Christ blessing little Children - -	Rembrandt van Rÿn (School of)	—
758	Portrait of a Lady - - - - - - -	Francesca - - -	—
766	Head of a Saint - - - - - - - -	Domenico Veneziano - - -	1867
767	Ditto - - - - - - - - - - -	———	—
768	St. Peter and St. Jerome - - - -	Vivarini, Antonio	—
769	St. Michael and the Dragon - -	Francesca (School of - - - -	—
770	Portrait of Leonello D'Este - - -	Oriolo - - - -	—
771	St. Jerome in the Desert - - - -	Bono da Ferrara -	—
772 773	Madonna and Child, with Saints - St. Jerome - - - - - - - - - -	Tura - - -	—
774	Madonna and Child, with Saints - -	Flemish School -	—
775	Portrait of an Old Lady - - - -	Rembrandt van Rÿn	—
777	Madonna and Child, &c. - - - - -	Morando - - -	—
778	Madonna and Child enthroned - -	Martino da Udine	—
779 780	Family Portraits - - - - - - -	Borgognone -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
781	Tobias and the Angel - - - - - -	Tuscan School -	1867
782	Madonna and Child - - - - - -	Filipepi - - -	—
783	Exhumation of St. Hubert - - -	Flemish School -	1868
788	Madonna and Child enthroned, &c.	Crivelli - - - -	—
790	The Entombment - - - - - - -	Buonarroti - - -	—
794	Courtyard of a Dutch House - - -	Hooch - - - -	1869
796	Fruit and Flowers - - - - - - -	Huysum - - -	—
797	A Man's Portrait - - - - - - -	Cuyp - - - -	—
802	Madonna and Child - - - - - -	Montagna - - -	—
803	The Circumcision - - - - - - -		
804	Madonna and Child enthroned, with Saints - - - - - - - - -	Marziale - - -	—
805	Old Woman peeling a Pear - - -	Teniers, D. (junr.)	1870
806	The Procession to Calvary - - -	Boccaccino - -	—
808	St. Peter Martyr - - -	Bellini, Gio. - -	—
809	Madonna and Child, with Angels, &c.	Buonarroti - - -	1870
816	Incredulity of St. Thomas - - -	Cima - - - -	—
817	Château of Teniers - - - - - -	Teniers, D. (junr.)	1871
818	Coast Scene - - - - - - - - - -		
819	Mouth of the Thames - - - - - -	Bakhuizen - -	—
820	Landscape with Ruin - - - - - -	Berchem - - -	—
821	A Family Portrait - - - - - - -	Coques - - - -	—
822	Cows in a Meadow - - - - - -		
823	River Scene - - - - - - - - - -	Cuyp - - - -	—
824	Ruined Castle - - - - - - - -		
825	Poulterer's Shop - - - - - - -	Dou - - - - -	—
826	Landscape, Animals reposing - -		
827	The Ford - - - - - - - - - - -	Jardin - - - -	—
828	Landscape with Cattle - - - - -		
829	Stag Hunt - - - - - - - - - -	Hackaert - - -	—
830	The Avenue - - - - - - - - - -		
831	Brederode Castle - - - - - - -		
832	Water Mills - - - - - - - - - -	Hobbema - - -	—
833	Forest Scene - - - - - - - - -		
834	Interior, &c. - - - - - - - - -		
835	Court of a House - - - - - - -	Hooch - - - -	—
836	Landscape - - - - - - - - - -	Koninck - - -	—
837	Hay Harvest - - - - - - - - -	Lingelbach - - -	—
838	The Duet - - - - - - - - - - -		
839	The Music Lesson - - - - - - -	Metsu - - - -	—
840	Lady feeding a Parrot - - - - - -	Mieris, Frans van	—
841	Fish and Poultry Shop - - - - -	Mieris, W. van -	—
842	Garden Scene - - - - - - - - -	Moucheron - - -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
843	Blowing Bubbles		
844	Maternal Instruction	Netscher	1871
845	Lady at a Spinning Wheel		
846	The Alchymist	Ostade, Adriaan van	—
847	Village Scene	Ostade, Isaak van	—
848	Frost Scene		
849	Landscape with Cattle	Potter, Paul	—
850	Man's Portrait	Rembrandt van Ryn	—
851	Venus Sleeping	Ricci	—
852	"Châpeau de Paille"		
853	Triumph of Silenus		
853A	The Fall of the Damned		
853B	Ditto		
853C	Ditto		
853D	Ditto		
853E	The Martrydom of a Saint		
853F	The Descent of the Holy Spirit		
853G	The Crucifixion		
853H	Portrait of a Girl	Rubens	—
853I	Portrait of a Lady		
853J	Head of a Lady		
853K	Sketch for Monumental Sculpture or design for Frontispiece		
853L	Ditto		
853M	Ditto		
853N	Ditto		
853O	Study of a Lioness		
853P	Sketch of a Lion Hunt		
854	Forest Scene	Ruisdael	—
855	Waterfall		
856	The Music Master	Steen	—
857			
858	The Four Seasons		
859			
860		Teniers, D. (junr.)	—
861	River Scene		
862	The Surprise		
863	Dives, or the Rich Man in Hell		
864	The Guitar Lesson	Terborch	—
865	Coast Scene	Cappelle	—
866	Street in Cologne	Heyden	—
867	Farm Cottage		
868	The Ford	Velde, A. van de	—
869	Frost Scene		

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
870	Shipping in a Calm - - - - - -		
871	Coast Scene - - - - - - - - -		
872	Shipping off the Coast - - - - -		
873	Coast of Scheveningen - - - -	Velde, W. van de	1871
874	A Calm at Sea - - - - - - - -		
875	A Light Breeze - - - - - - -		
876	A Gale - - - - - - - - - -		
877	His own Portrait - - - - - -		
877A	The Crucifixion - - - - - - -	Dyck - - - -	—
877B	Rinaldo and Armida - - - - -		
878	Halt of Officers - - - - - - -		
879	Interior of a Stable - - - - -		
880	On the Sea Shore - - - - - - -	Wouwerman - -	—
881	Gathering Faggots - - - - - -		
882	Landscape, with Beggars - - - -		
883	Landscape, with Figures - - - -		
884	Ditto - - - - - - - - - - -	Wynants - - -	—
902	Triumph of Scipio - - - - - - -	Mantegna, Andrea	1873
904	Madonna and Infant Christ - - -	Schiavone - - -	1874
905	Madonna in Prayer - - - - - -	Tura - - - - -	—
906	The Madonna in Ecstacy - - - -		
907	St. Catherine and Mary Magdalene -	Crivelli - - -	—
908	The Nativity, Angels adoring - -	Francesca - - -	—
909	Madonna and Child enthroned - -	Benvenuto da Siena	—
910	The Triumph of Chastity - - - -	Signorelli - - -	—
911	The Return of Ulysses to Penelope -	Pinturicchio - -	
912	The Story of Griselda–The Marriage		
913	Do. The Separation	Umbrian School -	—
914	Do. The Restoration		
915	Mars and Venus - - - - - - -		
916	Venus Reclining - - - - - - -	Filipepi - - -	—
923	Venetian Senator - - - - - - -	Solario - - - -	1875
1021	A Woman's Portrait - - - - - -	Hals, Frans - -	1876
1022	An Italian Nobleman - - - -		
1023	An Italian Lady - - - - - - -	Moron - - - -	—
1024	An Italian Ecclesiastic - - - -		
1025	An Italian Nobleman - - - - - -	Bonvicino - - -	—
1031	Mary Magdalene - - - - - - -	Savoldo - - - -	1878
1032	The Agony in the Garden - - -	Spagna - - - -	—
1033	The Adoration of the Magi - - -	Lippi, Filippino -	—
1034	The Nativity - - - - - - - - -	Filipepi - - -	—
1035	Portrait of a Man - - - - - - -	Bigio - - - -	—
1036	Portrait - - - - - - - - - -	Flemish School -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
1041	St. Helena: Vision of the Invention of the Cross	Caliari	1878
1042	The Portrait of a Man	Hemessen, C. van	—
1048	Portrait of a Cardinal	Italian School	1879
1062	A Battle	Ferrarese School	—
1063	Bust Portrait of a Young Man	Flemish School	—
1074	A Convivial Party	Hals, Dirk	—
1075	The Virgin and Child, with St. Jerome and St. Francis	Vannucci	—
1077	A Triptych	Borgognone	—
1092	The Martyrdom of St. Sebastian	Zaganelli	1880
1093	The Virgin of the Rocks	Vinci	—
1098	The Virgin and Child	Montagna, B.	1881
1100	A Domestic Group	Longhi	—
1101	The Exhibition of a Rhinoceros in an Arena	Longhi	—
1102	Portrait of the Chevalier Andrea Tron	Longhi	—
1103	The Virgin and Child, with Saints and Angels	Fiorenzo di Lorenzo	—
1104	The Annunciation	Manni	—
1105	Portrait of the Prothonotary Apostolic Juliano	Lotto	—
1106	The Resurrection of Our Lord	Mantegna, Francesco	—
1107	The Crucifixion, with four other Scenes	Niccolò da Fuligno	—
1108	The Virgin enthroned	Tuscan School (Sienese)	—
1109	The Marriage of the Virgin	Niccolò di Buon accorso	—
1114	The Five Senses (Sight)	Coques	1882
1115	Do. (Hearing)	Coques	1882
1116	Do. (Feeling)	Coques	1882
1117	Do. (Smell)	Coques	1882
1118	Do. (Taste)	Coques	1882
1119	The Virgin and Child, with St. John the Baptist and St. William	Grandi, Ercole de Giulio	—
1120	St. Jerome in the Desert	Cima	—
1121	Portrait of a Young Man	Venetian School	—
1122	St. Jerome	Theotocopuli	—
1123	Venus and Adonis	Venetian School	—
1124	The Adoration of the Magi	Lippi, Filippino	—
1125	Figures of two of the Seasons	Mantegna, Andrea	—

Pictures Purchased—*continued*.

No.	Subject.	Painter's Name.	When acquired.
1126	The Assumption of the Virgin - -	Filipepi - - - -	1882
1127	The Last Supper - - - - - - -	Roberti, Ercole de' - - - -	—
1128	The Circumcision - - - - - -	Signorelli - - -	—
1129	Portrait of Philip IV. of Spain - -	Velazquez - - -	—
1130	Christ washing His Disciples' Feet -	Robusti - - -	—
1131	Joseph and his Kindred in Egypt -	Pontormo - - -	—
1132	An Interior - - - - - - - - -	Steenwyck, Hendrick - - -	—
1133	The Nativity - - - - - - - - -	Signorelli - - -	—
1134	The Madonna and Child, attended by Angels - - - - - - - -	Liberale da Verona	1883
1135	The Legend of Trajan and the Widow (I.) - - - - - - - -	Veronese School -	—
1136	The Legend of Trajan and the Widow (II.) - - - - - - -		
1137	Portrait of a Boy - - - - - -	Dutch School - -	—
1138	The Crucifixion - - - - - - -	Andrea dal Castagno - - -	—
1139	The Annunciation - - - - - -	Duccio di Buoninsegna -	—
1140	Christ healing the Blind - - - -		
1141	Portrait of a Young Man - - -	Antonello da Messina - -	—
1143	The Procession to Calvary - - -	Ghirlandaio, Ridolfo del - -	—
1144	The Madonna and Child, with Saints	Bazzi - - - -	—
1145	Samson and Delilah - - - - -	Mantegna, Andrea	—
1147	Heads of Four Nuns - - - -	Lorenzetti Ambrogio - - -	—
1149	Madonna and Child - - - - -	Marco da Oggionno	—
1150	Portrait of a Man - - - - - - -	Pontormo (ascribed to).	1883
1151	The Entombment - - - - - -	German School -	—
1152	St. John the Baptist - - - - -	Piazza - - - -	—
1155	The Assumption of the Virgin - -	Matteo di Giovanni	1884
1159	The Calling of Abraham - - - -	Dughet - - - -	—
1160	The Adoration of the Magi - - -	Barbarelli (School of) - - - -	—
1166	The Crucifixion - - - - - - -	Antonello da Messina - - - -	—
1168	Portrait of a Jesuit - - - - -	Vliet - - - - -	—
1171	The Virgin and Child, attended by two Saints - - - - - - - -	Sanzio - - - -	1885
1172	An Equestrian Portrait of Charles I.	Dyck - - - -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
1173	An Unknown Subject - - - -	Barbarelli (School of) - - - -	1885
1188	The Betrayal of Christ - - - -	Ugolino da Siena	—
1189	The Procession to Calvary - - -		
1192	Design for an altar-piece (?) - -	Tiepolo - - - -	—
1193	Design for an altar-piece (?) - -		
1194	Christ driving out the Traders from the Temple - - - - - - - -	Venusti - - - -	—
1195	The Birth of Venus - - - - - -	Rubens - - - -	—
1196	Combat between Amor and Castitas	Tuscan School -	—
1199	The Madonna and Child - - -		
1200	A Group of two Saints - - - -	Macrino d'Alba -	—
1201	A Group of two Saints - - - -		
1202	The Madonna and Child, with Saints	Bonifazio Veronese	1886
1203	The Madonna and Child, with Saints	Cariani - - - -	—
1211	Scene at a Tournament - - - -	Morone, Domenico	—
1212	Scene at a Tournament - - - -		
1213	Supposed Portrait of Girolamo Malatini - - - - - - - - -	Bellini, Gentile -	—
1214	Meeting of Coriolanus with Volumnia and Veturia - - - - - -	Michele da Verona	—
1217	The Israelites gathering Manna in the Wilderness - - - - - -	Roberti, Ercole de' - - - -	—
1218	The History of Joseph (Part I.) -	Ubertini, Francesco	—
1219	The History of Joseph (Part II.) -		
1220	The Virgin and Child - - - - -	Andrea di Luigi -	—
1221	A Dutch Interior - - - - - - -	Pape - - - -	—
1227	The Holy Family - - - - - - -	Venusti - - -	1887
1230	Portrait of a Girl - - - - - - -	Ghirlandaio, D. del	—
1231	Portrait of a Man - - - - - - -	Mor - - - - -	—
1232	Portrait of a Man - - - - - - -	Aldegrever - - -	1887
1233	The Blood of the Redeemer - - -	Bellini, Giovanni -	—
1234	A Muse inspiring a Court Poet (?)	Dosso Dossi - -	—
1239	The Massacre of the Innocents (Scene I.) - - - - - - - -	Mocetto - - - -	1888
1240	The Massacre of the Innocents (Scene II.) - - - - - - - -		
1241	Mary Magdalene led by Martha to hear the preaching of Christ -	Campaña - - -	—
1243	Portrait of a Gentleman - - - -	Dutch School - -	—
1247	The Card Players - - - - - - -	Maes - - - -	—
1248	Portrait of a Lady - - - - - -	Helst - - - -	—

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
1267	Portrait of a young Woman	Græco-Roman, 2nd or 3rd century	1888
1268	Portrait of a young Man		
1269	Portrait of a young Woman		
1270	Portrait of a young Woman		
1278	A Convivial Party	Pot	1889
1280	Christ appearing to the Virgin Mary after His Resurrection	Flemish School	1889
1284	St. Francis and St. Mark	Vivarini, Ant.	—
1291	The Assumption of the Virgin	Valdes Leal	—
1292	A Family Group	Bylert	—
1293	Musical Pastime	Molenaer	—
1295	Madonna and Child	Giovenone	—
1296	Landscape, with Figures	Zais	—
1297	Landscape, with Figures		
1298	Landscape	Venetian School	—
1299	Portrait of a Young Man	Ghirlandaio, D. del	—
1305	Portrait of Jan van Hensbeeck and his Wife	Donck	1890
1309	Portrait of a young Man	Licinio	1890
1310	"Ecce Homo"	Bellini, Giov., ascribed to	—
1311	A Winter Scene	Beerstraaten	—
1312	The Village Cobbler	Victors	—
1313	The Origin of "The Milky Way"	Robusti	—
1314	*"The Ambassadors"	Holbein	—
1315	*Portrait of Admiral Pulido Pareja	Velazquez	—
1316	*Portrait of an Italian Nobleman	Moroni	—
1317	The Marriage of the Virgin	Tuscan School	—
1318	"Unfaithfulness"	Caliari	—
1319	Landscape	Gellée	—
1324	"Scorn"	Caliari	1891
1326	"Happy Union"		
1327	A Winter Scene	Goyen	—
1329	An Interior	Brekelenkam	—
1333	The Deposition from the Cross	Tiepolo	—
1334	"The Fortune Teller"	Longhi	—
1335	The Madonna	French School	—
1336	The Death of Dido	Liberale da Verona (ascribed to)	—
1337	Head of Our Lord	Bazzi	—
1338	The Adoration of the Shepherds	Fabritius	—
1339	The Nativity of St. John	——	—
1340	Landscape	Roghman	—

* Messrs. N. M. Rothschild, Sir Edward Guinness (now Lord Iveagh), and Mr. Charles Cotes, each contributed 10,000*l.* towards the purchase of these three pictures, the balance (25,000*l.*) having been paid by Her Majesty's Government.

Pictures Purchased—*continued.*

No.	Subject.	Painter's Name.	When acquired.
1341	Landscape, with Figures - - - -	Decker - - - -	1891
1342	Landscape - - - - - - - - - -	Wet - - - - -	—
1343	Amsterdam Musketeers on Parade -	Dutch School - -	—
1344	Landscape - - - - - - - - - -	Ruysdæl, S. - -	—
1345	Landscape - - - - - - - - - -	Wouwerman, J. -	—
1346	A winter Scene - - - - - - - -	Avercamp - - -	—
1347	A Farmyard Scene - - - - - - -	Ostade, I. van - -	—
1348	Landscape - - - - - - - - - -	Velde, A van de -	—
1383	A young Lady at a Spinet - - - -	Vermeer, J. - -	1892
1386	Soldiers qnarelling over their Booty	Duyster - - - -	—
1387	Players at Tric-trac - - - - - -	Duyster - - -	—
1390	View on the Shore at Scheviningen -	Ruisdael, J. van -	1893
1399	Portrait of a Gentleman - - - -	Terborch - - -	1894
1400	Christ before Pilate - - - - - -	Rembrandt van Rÿn	—
1401	A study of Still Life - - - - -	Snyers - - - -	—
1406	The Annunciation - - - - - -	Angelico - - -	—
1409	The Mystic Marriage of St. Catherine	Cordelle Agii - -	—
1410	The Virgin and Child - - - - -	Borgognone - -	—
1411	The Adoration of the Shepherds—The Dead Christ - - - - - -	Roberti - - - -	—
1412	The Virgin and Child with the Infant St. John - - - - - -	Lippi, F. - - -	—
1415	Supposed Portrait of Anna Maria van Schurman - - - - - - -	Dou - - - - -	—
1416	The Virgin and Child with two Saints	Mazzola - - -	—
1417	The Agony in the Garden - - - -	Mantegna, A. - -	—
1418	St. Jerome in his Study - - - -	Antonello da Messina - -	—
1419	The Legend of St. Giles - - - -	Flemish School -	—
1420	A view in Haarlem - - - - - -	Berck-Heyde, G. -	—
1421	A terrace scene, with figures - - -	Steen - - - -	—

Pictures of Foreign Schools Presented.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
19	Landscape - - - - -	Gellée - - -	Sir George Beaumont - - -	1826
40	Landscape, Phocion - -	Poussin, N. - -	—	—
43	Crucifixion - - - -	Rembrandt van Rÿn - - -	—	—
51	Jew Merchant - - -	—	—	—
55	Landscape - - - - -	Gellée - - -	—	—

* The collection of Mr. Robert Vernon, viz.. 157 pictures of the British School presented to the nation in 1847, will be found in the British School Catalogue.

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
58	Small Landscape - - -	Gellée - - -	Sir George Beaumont - - -	1826
61	Ditto - - - - - -	——	——	—
64	Return of the Ark - -	Bourdon - - -	——	—
66	Landscape - - - - - -	Rubens - - -	——	—
71	Landscape - - - - - -	Both - - - -	——	—
127	View in Venice - - -	Canale - - -	——	—
74	Spanish Boy - - - -	Murillo - - -	Mr. M. Zachary	—
26	St. Nicholas - - - -	Caliari - - -	British Institution	—
33	Vision of St. Jerome - -	Parmigiano - -	——	—
46	Peace and War - - -	Rubens - - -	The Marquis of Stafford - -	1828
147	Cephalus & Aurora - -	Carracci, Ag. -	Lord Ellesmere -	1837
148	Galatea - - - - - - -	Carracci, Ag. -	Lord Ellesmere -	—
165	Plague at Ashdod - -	Poussin, N. -	Duke of Northumberland -	1838
166	Capuchin Friar - - -	Rembrandt van Ryn - - -	——	—
167	Adoration of the Kings -	Peruzzi - - -	Lord Vernon -	1839
172	Christ at Emmaus - -	Amerighi - -	——	—
173	Male Portrait - - - -	Ponte - - -	Mr. H. G. Knight	—
174	A Cardinal - - - -	Maratti - - -	——	—
*175	Portrait of John Milton	Plaas - - - -	Mr. C. Lofft - -	—
1049	The Crucifixion - - -	German School	E. Shipperdson -	1847
215	Saints - - - - - - -	Gaddi (School of)	W. Coningham -	1848
216	Saints - - - - -	——	——	—
218	Adoration of the Magi -	Peruzzi - - -	Mr. E. Higginson	1849
219	Dead Christ - - - -	Lombard School	Sir W. C. Trevelyan, Bart.	1849
225	Assumption of the Magdalen - - - - -	Pippi - - - -	Lord Overstone -	1852
228	Christ driving Money-changers from the Temple - - - -	Ponte - - - -	Mr. P. L. Hinds	1853
235	Dead Christ - - - -	Ribera - - -	Mr. D. Barclay	—
236	Castle of St. Angelo -	Vernet - - -	Lady Simpkinson	—
272	An Apostle - - - -	Italian School -	Cav. Vallati -	1855
*273	John Smith, Engraver -	Kneller - - -	Mr. William Smith - -	1856
661	A tracing of the Madonna di San Sisto - - -	Sanzio - - -	Colnaghi & Co. -	1860
666	The Annunciation - -	Lippi, Fra Filippo	Sir C. L. Eastlake	1861
670	A Knight of St. Stephen	Bronzino - -	Mr. G. F. Watts	—
679	An Astronomer ? - -	Bol - - - -	Miss E. A. Benett	1862

* These pictures have been temporarily removed from the Collection under the National Gallery Loan Act.

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
701	Coronation of the Virgin	Justus of Padua	Her Majesty -	1863
702	Madonna and Child - -	Umbrian School	—	—
703	Madonna and Child - -	Pinturicchio - -	—	
704	Portrait of Cosmo I. - -	Bronzino - -	—	—
705	Three Saints - - - -	German School	—	—
706	Presentation in the Temple - - - -	—	—	—
707	St. Peter and St. Dorothy - - - -	—	—	—
708	Madonna and Child - -	Flemish School	—	—
709	Madonna and Child -	—	—	—
710	Portrait of an Ecclesiastic	—	—	—
711	Mater Dolorosa - - -	Weyden - - -	—	—
712	"Ecce Homo" - - -	Weyden - - -	—	—
713	Madonna and Child in a garden - - - -	Mostert - - -	—	—
714	Mother and Child in a landscape - - - -	Engelbertsz - -	—	—
715	The Crucifixion, with St. John and the four Maries - - - - -	Patinir - - -	—	—
716	St. Christopher carrying the Infant Christ	—	—	—
717	St. John in Patmos - -	—	—	—
718	The Crucifixion, with St. John and the Virgin, &c. - - -	Bles (ascribed to) - - -	—	—
719	The Magdalen - - -	—	—	—
720	The Holy Family at a Fountain - - - -	Scorel - - -	—	—
721	Portrait of a Lady, Head	—	—	—
722	Portrait of a Lady, Bust	German School	—	—
739	The Annunciation - -	Crivelli - - -	Lord Taunton -	1864
776	St. Anthony and St. George - - - - -	Pisano - - -	Lady Eastlake -	1867
798	Cardinal Richelieu - -	Champaigne -	Mr. A.W. Franks	1869
807	Madonna and Child enthroned, &c. - -	Crivelli - - -	The Marchioness of Westminster	1870
811	Forest Scene - - - -	Rosa - - - -	Mr. Wynn Ellis	—
812	Death of Peter Martyr -	Bellini, Gio. - -	Lady Eastlake -	—
896	The Peace of Münster -	Terborch - -	Sir Richard Wallace, Bart.	1871
903	Cardinal Fleury - - -	Rigaud - - -	Mrs. Charles Fox	1874
924	Interior of a Church -	Neeffs - - -	Mr. H. Howorth	1875
1090	Pan and Syrinx - - -	Boucher - - -	Mrs. R. Hollond	1880
1094	Portrait of a Man - -	Mor (ascribed to) - - -	Trustees of the British Museum	—

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
1095	Portrait of Anna Maria van Schurman - -	Lievens - - -	Trustees of the British Museum	1880
1096	A Hunting Scene - -	Weeninx, Jan. B.	——	—
1113	A Legendary Subject -	Lorenzetti, P. -	Mr. C. F. Murray	1882
1148	Christ at the Column -	Velazquez - -	Sir John Savile Lumley, K.C.B. - -	1883
1157	The Nativity - - - -	Cavallino - -	Mr. Woodford Pilkington -	1884
1165	The Virgin and Child, with two Saints - -	Bonvicino - -	Mr. Francis T. Palgrave -	1884
1190	Portrait of a Boy - -	Clouet (ascribed to) - - -	Mr. G. F. Watts, R.A. - - -	1885
1215	The Virgin and Child	Domenico Veneziano - -	The Earl of Crawford and Balcarres -	1886
1216	Three fragments of a Fresco. Angels, &c.	Spinello Aretino	Sir H. Layard, G.C.B. - -	—
1222	Birds, other Animals, and Plants - - -	Hondecoeter -	Mr. J. Whitworth Shaw -	—
1229	The Virgin and Child -	Morales - - -	Mr. G. F. de Zoete	1887
1255	A Study of Still Life -	Velde, Jan Jansz van de	Lord Savile, G.C.B. - -	1888
1256	A Study of Still Life -	Steenwyck, Herman - -	——	—
1257	The Nativity of the Virgin - - - - -	Murillo - - -	——	—
1258	A Study of Still Life -	Chardin - - -	——	—
1260	Portrait of a Woman -	Græco-Roman, 2nd or 3rd century - -	Mr. H. Martyn Kennard -	—
1261	Portrait of a young Man			
1262	Portrait of a young Woman - - -			
1263	Portrait of a young Woman - - -			
1264	Portrait of a young Man			
1265	Portrait of a Man - -	Ditto - -	Mr. J. Haworth	—
1266	Portrait of a young Woman - - -			
1277	A Man's Portrait - -	Maes - - -	Sir Theodore Martin, K.C.B.	—
1282	S. Zenobio restoring a dead Child to life -	Empoli - - -	Mr. Geo. Salting	1889
1294	An Allegorical Subject	Poorter, Willem de - - - -	Mr. T. H. Ward	

Pictures Presented—*continued.*

No.	Subject.	Painter's Name.	By whom Presented.	When.
1301	Portrait of Girolamo Savonarola - - -	Tuscan School	Dr. William Radford - -	1890
1308	Portrait of a Man - -	Mazo, Martinez J. B. del -	Mr. C. H. Crompton-Roberts - -	—
1320	Portrait of Agl. Voon -	Janssens, C. -	Mrs. Zouch Troughton -	1891
1321	Portrait of Cornelia Remoens - - - -	—	—	—
1325	"Respect" - - - -	Caliari - - -	The Earl of Darnley	—
1330	The Transfiguration -	Duccio di Buoninsegna - -	Mr. R. H. Wilson	—
1331	The Virgin and Child surrounded by Cherubim - - - - - - -	Fungai - - -	Mr. Wm. Connal	—
1332	Supposed Portrait of George, 1st Earl of Berkeley - - - -	Netscher - -	Lord Savile, G.C.B. - -	—
1380	Fruit and Flowers - -	Os - - - - -	Mr. George Holt	1892
1393	A Mediterranean Seaport	Vernet, C. J. -	Mrs. Tarratt -	1893
1397	An Old Woman sewing	Dutch School -	Mr. H. J. Pfungst	1894
1417A	Illuminated initial letter	Italian School	The Earl of Northbrook -	1894
1422	The Holy Family - -	Le Sueur, E. -	Mr. F. T. Palgrave - -	—
1423	Portrait of a Lady - -	Ravesteijn - -	Mr. A. Fowell Buxton - -	—
1425	Portrait group - - -	Le Nain - - -	Mr. L. Lesser -	—

Pictures of Foreign Schools Bequeathed.

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
4	Holy Family - - - -	Vecellio - - -	Rev. W. H. Carr	1831
6	Landscape - - - - -	Gellée - - -	—	—
8	A Dream - - - - -	Buonarroti - -	—	—
11	St. Jerome - - - -	Reni - - - -	—	—
16	St. George - - - - -	Robusti - - -	—	—
17	Holy Family - - - -	Sarto - - -	—	—
18	Christ and the Pharisees	Luini - - - -	—	—
20	Ippolito de' Medici and Sebastiano del Piombo	Luciani - - -	—	—
21	Portrait of a Lady - -	Allori - - -	—	—
22	Dead Christ - - - -	Barbieri - - -	—	—
24	Giulia Gonzaga - - -	Luciani - - -	—	—
29	Holy Family - - - -	Barocci - - -	—	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
41	Death of Peter Martyr	Cariani (ascribed to)	Rev. W. H. Carr	1831
48	Tobias and the Angel	Zampieri	——	—
54	Woman Bathing	Rembrandt van Ryn	——	—
56	Landscape	Carracci, An.	——	—
57	St. Bavon	Rubens	——	—
63	Landscape	Carracci, An.	——	—
68	Landscape	Dughet	——	—
69	St. John Preaching	Mola	——	—
72	Tobias and the Angel	Rembrandt van Ryn	——	—
73	Conversion of St. Paul	Grandi, Ercoledi Giulio Cesare	——	—
75	Landscape	Zampieri	——	—
77	Stoning of Stephen	——	——	—
81	Vision of St. Augustin	Tisio	——	—
82	Holy Family	Mazzolino	——	—
85	St. Jerome	Zampieri	——	—
91	Sleeping Venus	Poussin, N.	——	—
93	Silenus	Carracci, An.	——	—
95	Landscape	Dughet	——	—
97	Rape of Europa	Caliari	——	—
98	View of La Riccia	Dughet	——	—
65	Cephalus and Aurora	Poussin, N.	G.J.Cholmondeley	—
39	Nursing of Bacchus	——	——	—
70	Cornelia and her Children	Varotari	Lt.-Col. Ollney	1837
101	Infancy	Lancret	——	—
102	Youth	——	——	—
103	Manhood	——	——	—
104	Age	Lancret	——	—
134	Landscape	Decker	——	—
135	Landscape with Ruins	Canale	——	—
137	Landscape	Goyen	——	—
138	Ruins and Figures	Panini	——	—
140	Portrait of a Lady	Helst	——	—
146	View on the Maes	Storck	——	—
149	A Calm	Velde, W. van de	Lord Farnborough	1838
150	A Gale	——	——	—
152	Landscape	Neer	——	—
153	The Cradle	Maes	——	—
154	A Music Party	Teniers, D. (junr.)	——	—
155	The Misers	——	——	—
156	Study of Horses	Dyck	——	—
157	Landscape	Rubens	——	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
158	Boors Regaling - - -	Teniers, D. (junr.)	Lord Farnborough	1838
159	Dutch Housewife - - -	Maes - - - -	——	—
160	The Repose - - - -	Mola - - - -	——	—
161	Landscape - - - - -	Dughet - - -	——	—
163	View in Venice - - -	Canale - - -	——	—
125	Izaak Walton - - -	Huysman - -	Rev. Dr. Hawes	—
199	Lesbia - - - - - - -	Schalcken - -	Mr. R. Simmons	1846
200	Madonna - - - - - -	Sassoferrato -	——	—
202	Domestic Poultry - -	Hondecoeter -	——	—
203	Conventual Charity - -	Herp, G. van -	——	—
204	Dutch Shipping - - -	Bakhuizen - -	——	—
205	Itinerant Musicians - -	Dietrich - - -	——	—
206	Head of a Girl - -	Greuze - - -	——	—
207	The Idle Servant - - -	Maes - - - -	——	—
208	Landscape - - - - -	Breenbergh - -	——	—
209	Landscape with Figures	Both and Poelenburgh -	——	—
210	View in Venice - - -	Guardi - - -	——	—
211	A Battle - - - - - -	Huchtenburgh -	——	—
212	Merchant and Clerk - -	Keyser - - -	——	—
44	Bleaching Ground - -	Ruisdael, J. - -	Sir John May -	1847
214	Coronation of the Virgin	Reni - - - -	Mr. W. Wells -	1847
223	Dutch Shipping - - -	Bakhuizen - -	Mr. C. L. Bredel	1851
151	River Scene - - - -	Goyen - - -	Mrs. Hodges -	1852
237	Portrait of a Woman -	Rembrandt van Ryn - - -	Lord Colborne -	1854
238	Dead Game, &c. - - -	Weeninx, Jan -	——	—
239	Landscape, Moonlight -	Neer - - - -	——	—
240	Crossing the Ford - -	Berchem - -	——	—
242	Players at Tric-trac - -	Teniers, D. (junr.)	——	—
243	A Man's Portrait - -	Rembrandt van Ryn - - -	——	—
244	A Shepherd - - - -	Ribera - - -	——	—
269	A Knight in Armour -	Barbarelli - -	Mr. S. Rogers -	1855
270	"Noli me Tangere" - -	Vecellio - - -	——	—
271	"Ecce Homo" - - -	Reni - - - -	——	—
289	The Night Watch - -	Lundens, Gerrit	Rev. T. Halford	1857
78	Landscape - - - - -	Berchem - -	Mr. R. Frankum	1861
691	Ecce Homo - - - -	Lo Spagna (ascribed to) -	Lieut.-Gen. Sir Wm. Moore	1862
692	St. Ugo - - - - -	Lodovico da Parma - -	——	—
693	St. Catherine - - -	Pinturicchio - -	——	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
737	Landscape, with Waterfall	Ruisdael - - -	J. M. Oppenheim	1864
*738	An Incident in a Battle -	Tschaggeny, Chs.	——	—
895	Francesco Ferrucci - -	Piero di Cosimo	Sir A. Sterling -	1871
901	Wooded Landscape -	Looten - - -	Mrs. J. H. Jewer	1873
920	Orpheus - - - - - -	Savery - - -	Mr. S. J. Ainsley	1874
927	Angel Adoring - - -	Lippi, Filippino	Mr. Wynn Ellis	1876
928	Apollo and Daphne - -	Pollaiuolo - -	——	—
929	Madonna and Child - -	After Sanzio -	——	—
930	The Garden of Love	Barbarelli, School of -	——	—
931	The Magdalen laying aside her Jewels - -	Caliari - - -	Mr. Wynn Ellis	1876
932	A Man's Portrait - - -	Italian School -	——	—
933	Boy with a Bird - - -	Varotari - - -	——	—
934	Madonna and Child - -	Dolci - - - -	——	—
935	River Scene - - - -	Rosa - - - -	——	—
936	Teatro Farnese, Parma -	Bibiena - - -	——	—
937	Scuola di San Rocco -	Canale and Tiepolo - -	——	—
938	Regatta on the Grand Canal - - - - -	Canale - - -	——	—
939	Piazzetta of St. Mark -	——	——	—
940	The Ducal Palace - -	——	——	—
941	The Grimani Palace - -	——	——	—
942	Eton College - - - -	——	——	—
943	Portrait of a Man - -	Flemish School -	——	—
944	Two Bankers or Usurers in their office - - -	Marinus van Romerswael	——	—
945	Madonna and Child with Nun - - - - -	Patinir - - -	——	—
946	A Man's Portrait - -	Gossart - - -	——	—
947	A Man's Portrait - -	Flemish School	——	—
948	Landscape - - - - -	Rubens - - -	——	—
949	Rocky Landscape - -	Teniers, D. (senr.)	——	—
950	The Conversation - -	——	——	—
951	Playing at Bowls - -	——	——	—
952	A Village Fête - - -	Teniers, D. (junr.)	——	—
953	The Toper - - - - -	——	——	—
954	Woody Landscape - -	Huysmans - -	——	—
955	A Ruin, Women Bathing	Poelenburgh -	——	—
956	Rocky Landscape - -	Both - - - -	——	—
957	Cattle and Figures - -	——	——	—
958	Outside Rome - - - -	——	——	—
959	River Scene - - - - -	Both - - - -	——	—

* This picture has been temporarily removed from the Collection under the National Gallery Loan Act.

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
960	Landscape, Windmills -	Cuyp - - - -	Mr. Wynn Ellis	1876
961	Milking Time, Dort - -	——	——	—
962	Cattle and Figures, Dort	——	——	—
963	Frozen River - - -	Ostade, Isaak van	——	—
964	River Scene - - - -	Cappelle - - -	——	—
965	River Scene, with Barge	——	——	—
966	Shipping, Vessel saluting	——	——	—
967	Shipping - - - - -	——	——	—
968	His Wife's Portrait - -	Dou - - - -	——	—
969	A Frozen River - - -	Neer - - - -	——	—
970	The Drowsy Landlady -	Metsu - - -	——	—
971	Hilly Country - - - -	Wynants - - -	——	—
972	Dead Trees - - - -	——	——	—
973	Sandbank with Bathers	——	——	—
974	View of the Scheldt - -	Koninck - - -	——	—
975	Stag Hunt - - - - -	Wouwerman -	——	—
976	Battle Scene - - - -	——	——	—
977	Ships at Anchor - - -	Velde, W. van de	——	—
978	Shipping, Vessels saluting	——	——	—
979	A Stiff Breeze - - -	——	——	—
980	A calm, Vessels saluting	——	——	—
981	A Storm at Sea - - -	——	——	—
982	Forest Scene - - - -	Velde, A. van de	——	—
983	Bay Horse, Cow, &c. -	——	——	—
984	Landscape, with Cattle -	——	——	—
985	Sheep and Goats - - -	Jardin - - -	——	—
986	Watermills - - - -	Ruisdael - - -	——	—
987	Rocky Landscape with Torrent - - -	——	——	—
988	An Old Oak - - -	——	——	—
989	Watermills and Bleaching Ground - - -	——	——	—
990	A Flat Wooded Country	——	——	—
991	Landscape, with Fallen Tree - - - - - -	——	——	—
992	Gothic and Classic Buildings - - - -	Heyden - - -	——	—
993	Landscape, with Cattle -	——	——	—
994	Street in a Town - - -	——	——	—
995	Woody Landscape with Cottages - - - -	Hobbema - -	——	—
996	Castle on a Hill - -	——	——	—
997	Old Woman Scouring a Kettle - - - -	Schalcken - -	——	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
998	The Duet - - - - - -	Schalcken -	Mr. Wynn Ellis	1876
999	Candle Light - - -	——	——	—
1000	Shipping - - - - - -	Bakhuizen - -	——	—
1001	Flower Piece - - - -	Huysum - - -	——	—
1002	Flower Piece - - - -	Walscappelle -	——	—
1003	Dead Birds - - - -	Fyt - - - -	——	—
1004	Mountainous Landscape	Berchem - - -	——	—
1005	Ploughing - - - - - -	——	——	—
1006	Cattle and Figures - -	——	——	—
1007	Rocky Landscape - -	Wils - - - - -	——	—
1008	Stag Hunt - - - - - -	Potter, Pieter -	——	—
1009	An Old Grey Hunter -	Potter, Paulus -	——	—
1010	Architecture of the Renaissance - - - -	Delen - - -	——	—
1011	Portrait of a Lady - -	Coques - - -	——	—
1012	A Man's Portrait - -	Merian, the younger - -	——	—
1013	Geese and Ducks - -	Hondecoeter -	——	—
1014	Martyrdom of St. Lawrence - - - - - -	Elsheimer - -	——	—
1015	Fruit and Flowers - -	Os - - - -	——	—
1016	Girl Feeding a Parrot -	Lely - - - -	——	—
1017	A hilly woody Landscape with Figures -	Flemish School -	——	—
1018	Classical Landscape -	Gellée - - -	——	—
1019	Head of a Girl - - -	Greuze - - -	——	—
1020	Girl with an Apple -	- ——	——	—
1045	A Canon and his Patron Saints - - - - - -	David - - -	Mr. W. Benoni White - -	1878
1047	A Family Group - - -	Lotto - - - -	The Misses Solly	1879
1050	A Sea Piece - - - -	Bakhuizen - -	——	—
1051	Our Lord, St. Thomas and St. Anthony of Padua - - - - -	Umbrian School	——	—
1052	Portrait of a Young Man - - - - -	Milanese School	——	—
1053	Interior of a Church -	Witte - - - -	——	—
1054	View in Venice - - -	Guardi - - -	Mr. J. Henderson	—
1055	Boors at Cards - - -	Sorgh - - -	——	—
1056	Group of Two Figures Drinking - - - - -	——	——	—
1057	A Landscape - - - -	Vernet - - -	——	—
1058	On the Canal Reggio, Venice - - - - -	Canale - - -	——	—

Pictures Bequeathed—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	When.
1059	San Pietro in Castello, Venice - - - - -	Canale - - -	Mr. J. Henderson	1879
1060	Two Vedettes on the Watch - - - - -	Wouwerman -	——	—
1061	View in the neighbourhood of Delft- - -	Poel - - - -	——	—
1078	The Deposition from the Cross - - - -	Flemish School -	Mrs. J. H. Green	1880
1079	The Adoration of the Kings - - - - -	——	——	—
1080	The Head of St. John the Baptist - - -	German School -	——	—
1081	Portrait of a Man in an attitude of Prayer -	Flemish School -	——	—
1082	The Visit of the Virgin to St. Elizabeth - -	Patinir - - -	——	—
1083	Christ crowned with Thorns - - - - -	Flemish School -	——	—
1084	The Flight into Egypt -	Patinir - - -	——	—
1085	The Virgin and Child, with other figures -	German School -	——	—
1086	Christ appearing to the Virgin Mary (?) - -	Flemish School -	——	—
1087	The mocking of Christ -	German School -	——	—
1088	The Crucifixion - - -	German School	——	—
1089	The Virgin and Child with St. Elizabeth -	Flemish School -	——	—
1109 A	The Virgin and Child with St. John the Baptist - - - - -	Mengs - - -	Miss Harriet Kearsley -	1881
1154	A Young Girl carrying a Lamb.	Greuze - - -	Presented by Madame Helmholtz in accordance with the wishes of the late Madame M. de Mohl -	1883
1206	Landscape and Figures -	Rosa - - -	Mrs. L. Frederica Ricketts - -	1886
1251	A Man's Portrait - -	Hals, F. - -	Mr. Decimus Burton - -	1888
1252	A Fruit Piece - - - -	Snyders - - -		

Pictures Bequeated—*continued.*

No.	Subject.	Painter's Name.	By whom Bequeathed.	Wh
1286	A Boy drinking - - -	Murillo - - -	Mr. John Staniforth Beckett	188
1287	Interior of an Art Gallery - - - -	Dutch School -		
1288	A Frost scene - - -	Neer - - -		
1289	Landscape with Figures and Cattle - - -	Cuyp - - -		
1323	Portrait of Piero de' Medici - - - - -	Bronzino - - -	Sir Wm. Drake	—
1352	Landscape, with Ruins -	Moucheron -	Mr. Richd. W. Cooper -	1892
1353	Landscape, with Satyrs -	Ryckaert - -	——	—
1375	Christ in the House of Martha - - - - -	Velazquez - -	The Rt. Hon. Sir William H. Gregory	—
1376	Sketch of a Duel - -	——	——	—
1377	The Adoration of the Shepherds - - - -	Savoldo - - -	——	—
1378	An Interior - - - - -	Steen - - - -	——	—
1381	The Holy Women at the Sepulchre.	Mantegna Francesco -	Lady Taunton -	—
1424	Tobias and the Angel -	Elsheimer -	Mr. Samuel Sandars.	1894

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